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HOPPIN

HANDBOOK OF ATTIC RED-FIGURED  
VASES



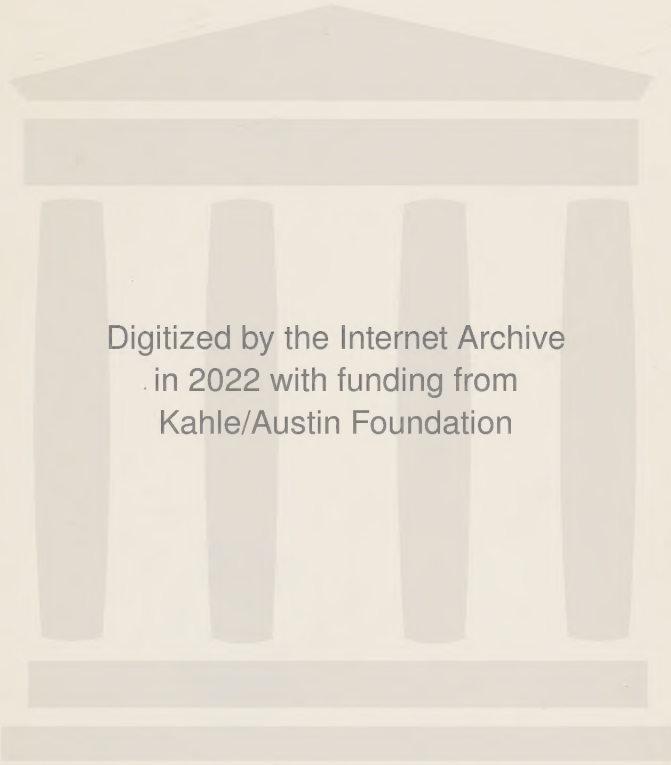
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# A HANDBOOK OF ATTIC RED-FIGURED VASES

SIGNED BY OR ATTRIBUTED TO  
THE VARIOUS MASTERS OF THE SIXTH  
AND FIFTH CENTURIES B.C.

BY

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VOLUME II



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THASSEL CAMP, N. A.

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Numbers followed by an asterisk refer to signed vases.  
Only signed vases are illustrated in this book.

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HANDBOOK OF  
ATTIC RED-FIGURED VASES





## THE PAINTER OF THE HARROW OINOCHOË

Beazley, *JHS.* 1916, pp. 128-133: idem, *VA.* p. 56.

To the unknown artist who painted an oinochoë in the Harrow School collection, Beazley has assigned this name and attributed some thirty odd vases to his hand.

1. ALTENBURG 288. Neck amphora.

Beazley, no. 27.

A. Man leaning on stick.

B. Youth.

2 a-d. ATHENS G 10, G 77, G 171, G 198. Column krater (fragments). From Acropolis.

Beazley, nos. 10-13.

a G 10. no. 13. Lyre, youth.

b G 77. no. 12. Man.

c G 171. no. 11. Head of youth.

d G 198. no. 10. A. Man with kerykeion, woman, old man, youth and another figure.

B. Parts of four figures.

3. BALTIMORE. Neck amphora. From Tarentum? h. 0.39, with cover, 0.53.

Beazley, no. 30: Furtwängler, *ND.* iii, p. 252, no. 3: cf. Bulle, *Athen. Mitt.* 1897, p. 390 ff.

A. Silen led captive by hunter with dog (upper part of silen restored).

B. Man (Midas?).

4. BERLIN 2162. Amphora (Panathenaic shape). From Vulci: h. 0.30.

*Cat.* p. 486: Beazley, no. 32.

A. Athena.

B. Eros.

5. BERLIN (Inv. 3163). Column krater. From Etruria: h. 0.395, d. 0.385.  
*Arch. Anz.* 1890, p. 89, no. 5 with cut: Beazley, no. 1.  
*A.* Nike and seated youth (Achilles and Thetis, acc. to Beazley).  
*B.* Youth.
6. CAMBRIDGE 164. Oinochoë. From Nola (probably): h. 0.21.  
*Cat.* p. 67: Beazley, no. 35.  
 Woman with oinochoë and phiale. In white letters HOΣ-ΓΕΥΥ ΚΑΥ Σ (r.)
7. COPENHAGEN, THORWALDSEN MUS. 97. Oinochoë.  
 Beazley, no. 36.  
 Athena with spear and helmet.
8. CORNETO. Neck amphora: h. 0.40.  
 Beazley, no. 16.  
*A.* Youth leaning on stick touching breast of woman who holds a flower.  
*B.* Youth.
9. FLORENCE 4024. Column krater: h. 0.345.  
 Passeri, *Pict. Etrusc.* ii, pl. 150 (A), very bad reproduction: Beazley, no. 4.  
*A.* Man with phiale.  
*B.* Youth.
10. GIRGENTI, BARON GIUDICE COLL. Column krater.<sup>1</sup>  
 Beazley, no. 8.  
*A.* Youth adjusting greaves, warrior girding on sword, two men and a woman.  
*B.* Two youths and two women.
11. GIRGENTI, BARON GIUDICE COLL. Column krater: h. 0.375.  
 Beazley, no. 2.  
*A.* Youth in himation leading calf.  
*B.* Man.

<sup>1</sup> Curtis could not find this vase in the Giudice collection.

12. HARROW 56. Oinochoë: h. 0.285.  
*Cat.* p. 19, no. 56: *Burlington Cat.* 1904, p. 111, pl. 95,  
H, 53: Beazley, no. 34, pl. 7, 2, fig. 6.  
Youth with hoop. HE ΓΑΙΣ.
13. LEIPZIG. Fragment from some large vase. From Caere.  
Beazley, no. 33.  
Man in himation leaning on stick, and youth.
14. MUNICH 2326 (Jahn 253). Neck amphora.  
*Cat.* p. 74: F.R. i, p. 148 (B): Beazley, no. 28.  
A. Man with parasol. B. Youth.
15. NAPLES 81301 (H 3152). Column krater. From Telese: h.  
0.35.  
*Cat.* p. 482: *El. Cér.* i, addition, p. 316: Roulez, *Choix*, p.  
72, no. 6: Minervini, *Bull. Nap.* v, p. 18: Beazley, no. 3.  
A. Zeus and Ganymede. B. Youth.
16. NEW YORK 12.229.13. Oinochoë (fragment). From Athens.  
Stackelberg, *Gräber der Hellenen*, p. 20, pl. 24, no. 5  
(badly reproduced): Beazley, no. 37, pl. 7, 1.  
Silen with halteres. Senseless inscriptions.
17. PARIS, LOUVRE G 207. Neck amphora: h. 0.39.  
Not mentioned in *Cat.*: Beazley, no. 31.  
A. Dionysos and silen. B. Man.
18. LOUVRE G 207 bis. Neck amphora: h. 0.375.  
Not mentioned in *Cat.*: Beazley, no. 26.  
A. Dionysos and silen.  
B. Maenad.
19. LOUVRE G 208. Neck amphora: h. 0.355.  
Not mentioned in *Cat.*: Beazley, no. 25.  
A. Silen and maenad.  
B. Dionysos and maenad.
20. LOUVRE G 215. Neck amphora: h. 0.385.  
Not mentioned in *Cat.*: Beazley, no. 24.  
A. Flute player and akontist. B. Man.

21. LOUVRE G 222. Neck amphora.  
*Cat.* iii, p. 1025: Beazley, no. 19.  
 Perhaps the Kallisteia at the Panathenaic Festival.  
*A.* Two men, one standing on a platform.  
*B.* Youth.
22. PETROGRAD 605 (St. 1640). Neck amphora: h. 0.37.  
*Cat.* ii, p. 243; (W. p. 88): Beazley, no. 23.  
*A.* Youth with purse and woman.  
*B.* Woman.
23. PETROGRAD 606 (St. 1642). Neck amphora: h. 0.38.  
*Cat.* ii, p. 244; (W. p. 88): Beazley, no. 22.  
*A.* Zeus pursuing woman.  
*B.* Man.
24. PETROGRAD 607 (St. 1532). Neck amphora: h. 0.38.  
*Cat.* ii, p. 199; (W. p. 88): *CR.* 1873, p. 42: Beazley, no. 21.  
*A.* Zeus and Ganymede.  
*B.* Youth.
- 24 *bis.* POMFRET, HOPPIN COLL. Column krater. From Poggi  
 Somma Villa, Scavi Benedetti: h. 0.305, d. 0.25.  
 Beazley, *JHS.* 1916, p. 129, no. 6 *bis.*  
*A.* Two youths (one seated) and bearded man.  
*B.* Man and youth.
25. ROME, AUG. CASTELLANI COLL. 108. Neck amphora: h. 0.38.  
 Beazley, no. 14.  
*A.* Zeus pursuing woman.  
*B.* Woman running.
26. ROME, VATICAN. Column krater.  
 Beazley, no. 6.  
*A.* Woman with mirror between youth and man.  
*B.* Two youths.
27. ROME, VATICAN. Neck amphora.  
 Beazley, no. 17.  
*A.* Man and boy.  
*B.* Youth.

28. ROME, VATICAN. Neck amphora.  
 Beazley, no. 18.  
*A.* Seated youth with lyre and man.  
*B.* Man.
29. ROME, VILLA GIULIA 1054. Column krater. From Civita  
 Castellana: h. 0.36.  
 Helbig-Reisch, *Führer*, ii, p. 369, no. 1797 b: Beazley,  
 no. 7: *Boll. d'Arte*, 1916, p. 342, fig. 5 (*A*).  
*A.* Youth offering purse to woman and two erotes.  
*B.* Two komasts.
30. ROME, VILLA GIULIA. Column krater.  
 Beazley, no. 5.  
*A.* Youth with lyre in r. hand.  
*B.* ?
31. SCHWERIN 1293. Neck amphora.  
 Beazley, no. 29.  
*A.* Silen shaking hands with a fawn.  
*B.* Silen.
32. ? ?  
 Jüthner, p. 9, fig. 10<sup>1</sup>: Beazley, no. 38.  
*A.* Athletes and trainer.
33. ? Neck amphora. Formerly in Roman market (Jandolo).  
 Beazley, no. 20.  
*A.* Man running with sword.  
*B.* Youth.
34. ? Neck amphora. Formerly in Canessa Coll.: h. 0.38.  
*Sale Cat. Dr. B. et M.C.* pl. 20, no. 170 (*A*): Beazley,  
 no. 15.  
*A.* Old man and warrior.  
*B.* Man.

<sup>1</sup> The figure in Jüthner is taken from a drawing in the German Archaeological  
 Institute in Rome. Nothing is known about the vase.

# SUBJECTS

Genre, 1, 2 a-c, 6, 8, 9, 11, 12,  
13, 14, 20, 21, 22, 24 *bis*, 26-  
30.

Military, 10, 33, 34.

Myth., 2 d ?, 4, 5, 7, 15, 23, 24,  
25, 29.

Bacchic, 3, 16, 17, 18, 19, 31.

Athletic, 32.

# SHAPES

Amphora { Panathen. 4.  
Neck, 1, 3, 8, 14, 17-  
25, 27, 28, 31, 33, 34.

Krater, Column, 2, 5, 9-11, 15,  
24 *bis*, 26, 29, 30.

Oinochoë, 6, 7, 12, 16.

? 13, 32.



## HEGESIBOULOS

Two kylixes in Brussels and New York bear the signature of the potter Hegesiboulos. Furtwängler thinks that the artist was Epilykos but the style seems a trifle too advanced for that painter. The artist, whoever he was, belongs to the latter period of the ripe archaic style.



1\*. BRUSSELS. Kylix. Formerly in Van Branteghem Coll.:

d. o.139.

*Van Branteghem Sale Cat.* no. 167, plate 42.

Hartwig, p. 501, no. 22.

Pottier, *Mon. Piot*, x, p. 54, 14.

Nicole, *Corpus* 83, no. 2.

F.R. ii, p. 181, fig. 61.

*Münch. Jhr.* 1913, ii, p. 89.

Buschor, p. 193, fig. 140.

Per. and Chip. x, p. 728, fig. 398.

Saglio, ii, p. 1154, fig. 3087.

The picture is on a white ground with an exterior zone of orange.

I. Woman (on exergue). ΕΓΕΣΙΒΟΥΛΟΣ ΕΠΟΙΕΣΕΝ.

2\*. NEW YORK 07.286.47. Kylix: h. 0.092, d. 0.183.

F.R. ii, p. 179, pl. 93, 2 (attr. to Epilykos), fig. 60 (*I*).

Per. and Chip. x, p. 589, fig. 337 (*I*).

Nicole, *Corpus* 83, no. 1.

Jacobsthal, *Gött. Vas.* p. 44, fig. 68 (*A*).

Beazley, *VA.* p. 22.

*I.* Old man and dog. ΕΛΕΣΙΒΟΛΟΣ ΕΓΟΙΕΣΕΝ.

*A* and *B.* Komos.

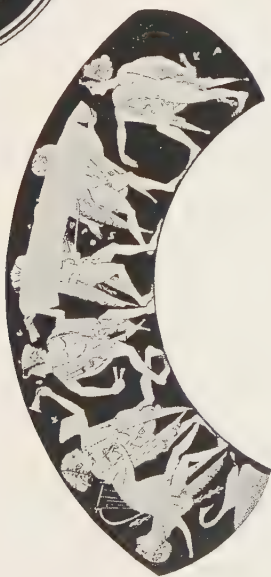
#### SUBJECTS

Genre, 1\*, 2\*.

Komastic, 2\*.

#### SHAPES

Kylix, 1\*, 2\*.



## HEGIAS

The only signature of the painter Hegias known to us is on a kylix now lost. He evidently belongs to the same period as Epigenes and affects the miniaturist style.



1\*. ? Kylix. From Athens.

Stackelberg, *Gräber d. Hellen.* p. 22, pl. 25, 6.

Klein, p. 186.

Nicole, *Corpus* 84.

Roscher, iii, p. 325.

Winter, *JAV.* p. 52, 21.

Walters, i, p. 444.

*CIG.* 8210.

Panofka, *Bull. d. Inst.* 1829, p. 138.

I. Nike and man. ΕΓΙΑΣ ΕΓΡΑ[ΘΞΕΝ]  
NIKE.

SUBJECTS

Myth., 1\*.

SHAPES

Kylix, 1\*.

## THE HEKTOR PAINTER

Beazley, *VA.* p. 172.

A minor artist of the Polygnotan group has been thus named by Beazley, after the Vatican amphora on which the departure of Hektor is represented.

1. BOLOGNA 282 (V.F.) Volute krater (fragments).  
*Cat.* (VF.) p. 127, fig. 74: Beazley, *VA.* p. 172: Eldridge, *AJA.* 1917, p. 43, no. 17.  
*A.* Return of Hephaistos.
2. BRUSSELS R 239 (171 b). Stamnos (fragment).  
*Cat.* (Ravestein) p. 65: Beazley, *VA.* p. 172.  
*A.* Woman and man.
- 2 bis. Deepdene.<sup>1</sup> Neck amphora (triple handles): h. 0.483.  
*Sale Cat.* p. 13, no. 58: Beazley, *VA.* pp. 173, 196 (add.):  
Tischbein, iv, pl. 9 = Reinach ii, p. 324,4: *El. Cer.* iii,  
p. 168, pl. 56.  
*A.* Triptolemos, Demeter, and Kore.  
*B.* ?
3. MUNICH 2412 (Jahn 386). Stamnos.  
*Cat.* (Jahn) p. 128: *Res. étr.* 10, 34: *Mus. étr.* 542: *Vases étr. de Lucien Bonaparte*, pl. 1: Inghirami, *Vas. Fitt.* pls. 359-360: Gerhard, *Aus. Vas.* pl. 81 = Reinach, ii, p. 46, 5-6: F.R. i, pp. 83-86, pl. 19 (attr. to Polygnotos): Brunn-Lau, *Griech. Vas.* p. 33, pl. 28: Reisch, *Griech. Weihgesch.* p. 69, fig. 4: Roscher, iii, p. 327: Riezler, *Weissgr. Att. Lek.* p. 72, fig. 43 (head of Nike): Beazley, *VA.* p. 172: Saglio, ii, p. 244, fig. 2428 (*A.*): Winter, *JAV.* p. 22, fig. 9 (*A.*), p. 65, 19.  
*A.* Nike and woman watering bull. ΚΑΛΟΣ ΚΑΛΕ.  
*B.* Man and two women. ΚΑΛΟΣ ΚΑΛΕ.
4. PARIS, CAB. D. MÉD. 424. Bell krater: h. 0.385.  
*Cat.* p. 315: Milliet-Giraudon, ii, pl. 84: Babelon, *Guide*, p. 263, fig. 116: Panofka, *Eigennam.* pl. 4, 2: *Bull. Nap.*

<sup>1</sup> Acquired at the recent sale by the Hon. Marshall Brooke.

1843, p. 6, pl. 2 = *El. Cér.* iii, pp. 112, 183, pl. 64 = Reinach, i, p. 463, 2: Schulz, *Bull. d. Inst.* 1842, p. 9: Overbeck, *KM.* pl. xv, 13: Jahn, *Sächs. Ber.* 1867, pl. i, 3: Winter, *Jüng. Att. Vas.* pp. 22, 28, 71, 17: Rubensohn, *Athen. Mitt.* 1899, p. 65: Saglio, i, p. 354, fig. 431, s.v. 'aratum': *JHS.* 1914, p. 255: Duruy, *Hist.* iii, p. 26 (fig. of Kore): Beazley, *VA.* p. 172.

A. Triptolemos in car, Demeter and Kore. ΚΑΛΕ ΚΑΛΟΣ.

B. Three youths.

5. PHILADELPHIA MS. 4830. Stamnos: h. 0.37.

Hall, *Penn. Univ. Mus. Journ.* v (1914), pp. 39-41, fig. 21 (A): Beazley, *VA.* p. 171.

A. Youthful warrior's departure.

B. Man, woman, and youth.

6. ROME, VATICAN 521 (134). Neck amphora (with cover, twisted handles): h. 0.68.

*Mus. Greg.* ii, p. 13, pl. 60, 2 (64, 2): Gerhard, *Aus. Vas.* pl. 189 = Reinach, ii, p. 94, 8-9: Helbig-Reisch, *Führer*, i, p. 320: Overbeck, *HG.* p. 398, no. 21, pl. 16, 16: Brunn, *Sitzber. Münch. Akad.* 1868, p. 76: Luckenbach, p. 552: Winter, *Jüng. Att. Vas.* pp. 27, 59, c, 3: Roscher, iii, 2, p. 2956: Beazley, *VA.* p. 172.

A. Departure of Hektor. ΠΡΙΑΜΟΣ ΕΚΑΒΕ ΚΑΘΟΣ ΕΚΤΩΡ.

B. Old man and two women.

SUBJECTS

Myth., 1, 2 bis, 3, 4.

Genre, 2.

Military, 5, 6.

SHAPES

Amphora, Neck, 2 bis, 6.

Stamnos, 2, 3, 5.

Krater { Bell, 4.  
Volute, 1.



## HERMAIOS

Klein, p. 115.

Nicole, *Corpus* 85.

Walters, i, p. 424, note 2.<sup>1</sup>

The painter of the vases signed by the potter Hermaios was a contemporary of Epiktetos and his cycle. Four signed vases are preserved.



1\*. BOSTON 03.844. Kylix (cut down): h. 0.038, d. 0.098.

*Ann. Rep. Mus. F. A.* 1903, p. 70, no. 52.

Beazley, *VA.* p. 14.

Nicole, *Corpus* 85, no. 5.

I. Horseman. HE[P]MA[IOΣ ΕΓΟΙΕΣΕ]Ν.

<sup>1</sup> Walters erroneously mentions *five* vases with signatures of Hermaios, and Nicole repeats the error. The confusion has arisen from the fact that *El. Ctr.* iii, pl. 73 and the British Museum kylix 96. 10-22.1 are listed as separate vases, whereas they are identical.



- 2\*. LONDON, BRIT. MUS. E 34. Kylix. Formerly in Van Branteghem Coll. From Cyprus: h. 0.08, d. 0.191. From the same tomb as the Chachrylion kylix in Boston, 95.33 (Chachrylion 4\*).

*Cat.* iii, p. 61.

*Burlington Cat.* 1888, p. 11, no. 6 with plate.

*Van Branteghem Sale Cat.* no. 29, pl. 3.

Klein, p. 221.

Beazley, *VA.* p. 14.

Nicole, *Corpus* 85, no. 2.

*BSA.* 1907 (xiv), p. 294, a.

- I. Nude woman lifting a podanipter.  $\text{HEPMAIO}\varsigma \text{ E}\Gamma\text{OIE-}$   
 $\text{\varsigma EN.}$



3\*. BRIT. MUS. 96.10-22, 1. Kylix. From Vulci: d. 0.208 (restored).

*Arch. Anz.* 1897, p. 196, vi, no. 3.

*Bull. d. Inst.* 1842, p. 167.

*CIG.* 8186.

*BSA.* 1907 (xiv), p. 294, b.

*El. Cér.* iii, p. 232, pl. 73.

Benndorf, *GSV.* p. 48.

Klein, p. 115.

Beazley, *VA.* p. 14.

Nicole, *Corpus* 85, no. 1 (Nicole's no. 4 is the same vase).

I. Hermes making libation.  $\text{HEPMAIOS} > \text{EPOIE} > \text{EN}.$



- 4\*. PETROGRAD 647. Kylix. Formerly in Van Branteghem Coll. From Marion, Cyprus: h. 0.078, d. 0.195. (Companion-piece to Brit. Mus. E 34.)

*Cat. (W.)* p. 85.

*Burlington Cat.* 1888, p. 10, no. 5, pl. 3.

*Van Branteghem Sale Cat.* no. 28, pl. 3.

Klein, p. 221.

Beazley, *VA.* p. 14.

Nicole, *Corpus* 85, no. 3.

*I.* Dionysos.  $\text{HEPMAIO}\varsigma \text{ E}\rho\text{OIE}\varsigma \text{EN.}$

#### ATTRIBUTED VASES

5. Thebes. Kylix.<sup>1</sup> From Rhitsona: h. 0.085, d. 0.20.

*BSA.* 1907 (xiv), p. 294, no. 255, pl. 13, a.

Nude woman lifting podanipter.

#### SUBJECTS

Military, 1\*.

Genre, 2\*, 5.

Myth., 3\*.

Bacchic, 4\*.

#### SHAPES

Kylix, 1\*-4\*, 5.

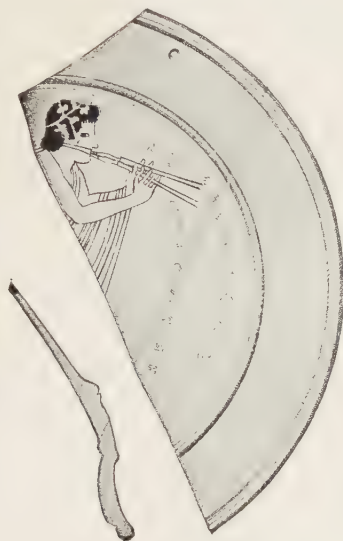
#### OTHER ATTRIBUTIONS

Chelis, 2\*.

<sup>1</sup> The kylix is so extraordinarily like 2\* that it seems reasonable to assign it to the same hand.

## HERMOKRATES

The signature of the painter Hermokrates, one of the numerous minor artists of the Epiktetan cycle, is preserved only on the fragment of a plate from the Acropolis.



1\*. ATHENS. Plate (fragment). From Acropolis.

Klein, *Ephem. Arch.* 1890, p. 13, pl. 11, 2 = Reinach, i, p. 514, 7.

Nicole, *Corpus* 86.

I. Flute-player (youth). Retr. HERMOKRATES ΕΛΡΑΦ-  
ΣΕΝ.

### SUBJECTS

Komastic, 1\*.

### SHAPES

Plate, 1\*.

## HERMONAX

Klein, p. 200.

Körte, *AZ.* 1878, pp. 111 ff.

Nicole, *Corpus* 87.

Beazley, *VA.* pp. 123-127.

The artist Hermonax belongs to the late archaic period and according to Beazley was probably a pupil of the painter of the Berlin amphora. He is an able painter and might almost be considered as standing on the threshold of the Free Style. Six vases exist with his signature and it is to be noted that like Sotades, he invariably signs in two lines.

1\*. BOSTON 01.8031. Stamnos. From Orvieto: h. 0.358, d. 0.308. The vase was found in the same tomb as the Orvieto stamnos and is a replica of it.

*Ann. Rep. Mus. F. A.* 1901, p. 33, no. 19.

Körte, *Ann. d. Inst.* 1877, p. 137, no. 31: *AZ.* 1878, p. 111.

Klein, p. 201, no. 4.<sup>1</sup>

Nicole, *Corpus* 87, no. 4.

Beazley, no. 4, fig. 76.

A. White-haired man with three female figures on each side. . . . . EXΞ . . . . . N.

B. Man seizing woman (Peleus and Thetis ?) and four women.

<sup>1</sup> The vase has been put together from fragments since the publication of Klein's *Meistersignaturen*.





2\*. FLORENCE 3995. Stamnos.<sup>1</sup> Formerly in Campana Coll.:

h. 0.34.

Helbig, *Bull. d. Inst.* 1873, p. 167.

Nicole, *Corpus* 87, no. 2.

Körte, *AZ.* 1878, p. 112, no. 4.

Heydemann, *iii Halle Progr.* p. 86.

Klein, p. 201, no. 2.

Milani, *Mus. Arch. Fir.* i, p. 153.

Beazley, no. 6.

A. Peleus and Thetis (?) Nike and Linos (?) HERMONAXΞ  
E ΛΑΦΞΕΝ

B. Five youths hastening to a king seated on a rock.

3\*. ORVIETO, FAINA COLL. Stamnos: h. 0.36. From same  
tomb as Boston 01.8031.

*Cat.* p. 69.

Körte, *AZ.* 1878, p. 111, pl. 12 = Reinach, i, p. 422, 3.

Körte, *Ann. d. Inst.* 1877, p. 136, 30.

Graef, *Jahrb.* 1886, p. 204, no. 101.

Klein, p. 201, no. 3.

Ducati, *Röm. Mitt.* 1906, p. 113.

Nicole, *Corpus* 87, no. 3.

Beazley, no. 3.

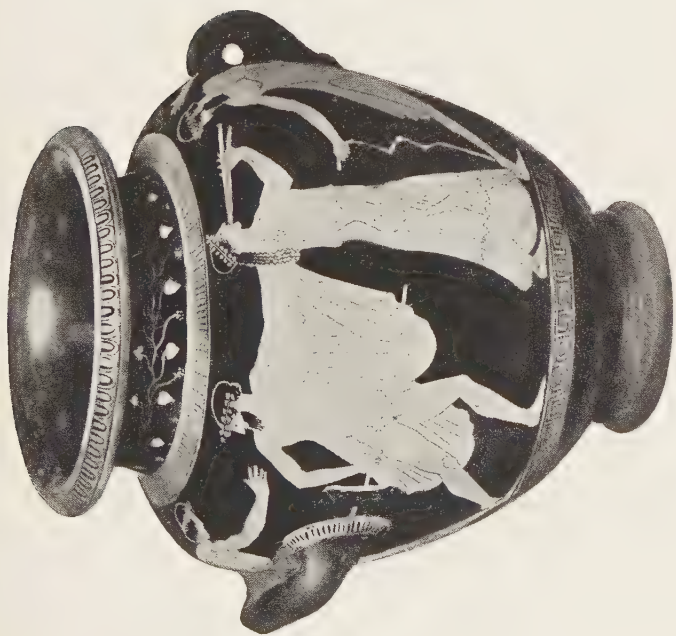
A. Peleus and Thetis (?) five women. HERMONA + Ξ  
ΕΛΡΑΦΞΕΝ

B. Six Nereids fleeing to Nereus.

<sup>1</sup> I regret that it has proved impossible to obtain a photograph of this vase.  
The cut on the facing page represents 3\*.



- 4\*. PARIS, LOUVRE G 336. Stamnos. Formerly in Campana  
 Coll. From Nola: h. 0.33, d. 0.20.  
*Cat.* iii, p. 1080.  
*Campana Coll.* ser. xi, no. 46.  
 Körte, *AZ.* 1878, p. 112.  
 Nicole, *Corpus* 87, no. 1.  
 Brunn, *KG.* ii, p. 694.  
 Klein, p. 200, no. 1.  
 Beazley, no. 1.  
*A* and *B.* Komos. HERMONAI[Ξ]  
 ΕΛΡΑΦΞΕΝ



5\*. ROME, AUG. CASTELLANI COLL. 96. Pelike: h. 0.395.

Matz, *Bull. d. Inst.* 1869, p. 233.

Körte, *AZ.* 1878, p. 112, no. 3.

Klein, p. 202, no. 6.

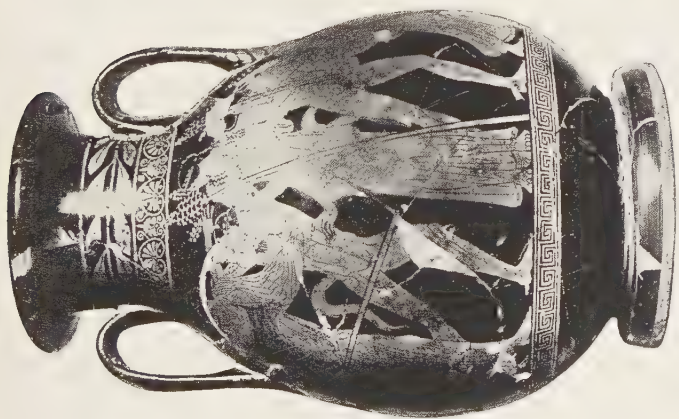
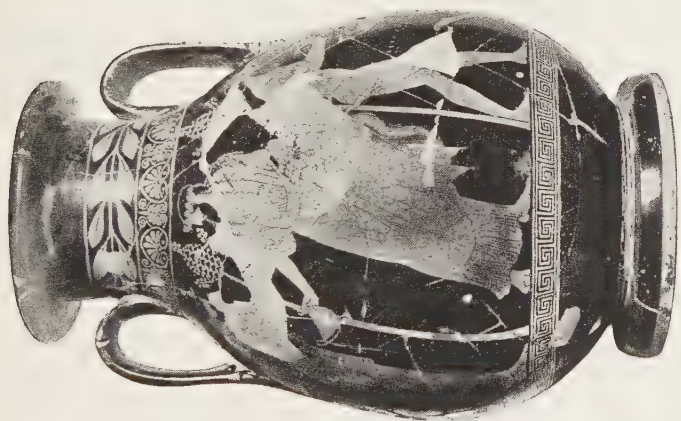
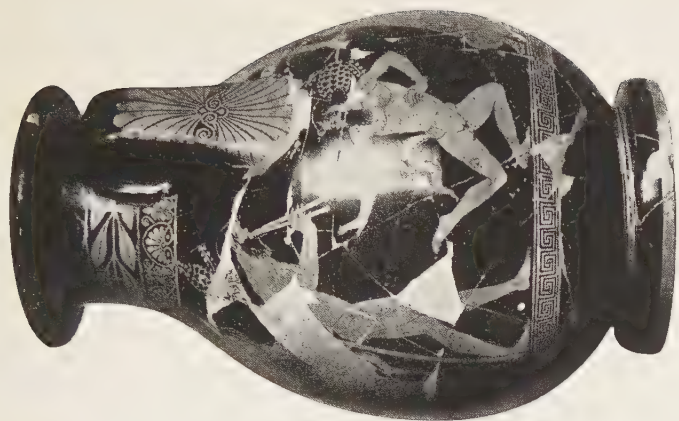
Beazley, no. 19.

Nicole, *Corpus* 87, no. 6.

A and B. Dionysos, maenads, and silens. HERMONAXΣ

ΕΛΡΑΦΞΕΝ





- 6\*. VIENNA, OESTER. MUS. 336. Pelike. From Caere: h. o.39.  
*Cat.* p. 51.  
 Matz, *Bull. d. Inst.* 1869, p. 253.  
*Mon. d. Inst.* viii, pl. 45 = Reinach, i, p. 177.  
*WV.* 1889, pl. viii, 10.  
 Körte, *AZ.* 1878, p. 112, no. 2.  
 Brunn, *Bull. d. Inst.* 1865, p. 215.  
 Heydemann, *Ann. d. Inst.* 1867, pp. 374 ff.  
 Klein, p. 201, no. 5.  
 Nicole, *Corpus* 87, no. 5.  
 Winter, *Jüng. Att. Vas.* pp. 22 ff.  
 Ducati, *Röm. Mitt.* 1906, p. 113.  
 Beazley, no. 18.

The Sphinx, on a column, and eleven men. HERMONA + Ξ  
 ΕΛΡΑΦΞΕΝ



# ATTRIBUTED VASES

- 7 *a*.<sup>1</sup> ALTENBURG 289. Neck amphora (double handles).  
     Beazley, no. 33.  
     *A.* Maenad.  
     *B.* Silen.
- 7 *b*. ALTENBURG 297. Oinochoë (Form, Berl. Cat. pl. vi, no. 208).  
     Beazley, no. 48.  
     Two komasts.
- 7 *c*. BOULOGNE 125. Neck amphora (twisted handles).  
     Beazley, no. 29.  
     *A.* Warrior and man.  
     *B.* Woman and man.
- 7 *d*. BRUSSELS A 1579. Pelike.  
     Beazley, no. 23.  
     *A.* Nike flying with fillet.  
     *B.* Nike with phiale.
- 7 *e*. BRYN MAWR. Kylix (fragment).  
     Swindler, *AJA*. 1916, pp. 339, no. 12, 340, fig. 20 (*I*)  
     (attributed to Makron): Beazley, no. 49, fig. 79.  
     *I.* Man and woman.  
     *A.* Man pursuing woman.
- 7 *f*. GIRGENTI, BARON GIUDICE COLL. 4. Lekythos: h. 0.38.  
     Beazley, no. 44.  
     Maenad standing holding a thyrsos on which a snake is  
     coiled.
- 7 *g*. GIRGENTI, BARON GIUDICE COLL. 5. Lekythos: h. 0.38.  
     Beazley, no. 43.  
     Maenad running with thyrsos and twig.
- 7 *h*. GLASGOW 1883.32 A. Pelike: h. 0.327.  
     Beazley, no. 21.  
     *A.* Departure of youth with libation. ΚΑΛΟΞ.  
     *B.* Woman between man and youth.

<sup>1</sup> By an oversight the numbering of the attributed vases was begun with 1 instead of 7 and only by using letters could the sequence be made correct.

- 7i. HEIDELBERG B 114. Stamnos (fragment). Evidently a replica of Louvre G 336.  
Beazley, no. 2.
- I. Komos. Heads of flute-girl and man, and a raised hand.
8. LONDON, BRIT. MUS. E 312. Nolan amphora (triple handles).  
Formerly in Blacas Coll. From Nola: h. 0.328.  
*Cat.* iii, p. 222: Beazley, no. 36.  
A. Nike flying with fillet to  
B. Young victor.
- Graffito ✕
9. BRIT. MUS. E 371. Pelike. From Cameiros, Tomb F 185:  
h. 0.251.  
*Cat.* iii, p. 242: Beazley, no. 24.  
A. Dionysos.  
B. Maenad.
10. BRIT. MUS. E 374. Pelike. From Cameiros, Tomb F 234:  
h. 0.325.  
*Cat.* iii, p. 243: Beazley, no. 22.  
A. Youth and man.  
B. Man running.
11. BRIT. MUS. E 405 (929). Pelike. Formerly in Hamilton Coll.: h. 0.238.  
*Cat.* iii, p. 254: d'Hancarville, i, pl. 112; ii, pl. 43: Inghirami, *Vas. Fitt.* ii, pl. 114: *El. Cér.* i, pl. 83, p. 265: Panofka, *Bild. Ant. Leb.* pl. 8, 1: F.R. ii, p. 242, fig. 85 (A): Beazley, no. 26.  
A. Arming scene: youth and woman.  
B. Man at altar.
12. BRIT. MUS. E 410 (741). Pelike. Formerly in Beugnot and Hope Colls. From Vulci: h. 0.415.  
*Cat.* iii, p. 256: *Cat. Beugnot*, no. 1: CIG. 7403: Gerhard, *Aus. Vas.* pls. 3-4 = Reinach, ii, p. 20, 6: *WV.* viii, pl. 11, 9: *El. Cér.* i, p. 211, pls. 64-65: *Bull. d. Inst.* 1834, p. 12; 1838, p. 53: Forchhammer, *Geb. d. Athena*, pl.: Roscher, i, s.v. Hephaistos, p. 2062, fig. (A); iii, (Nike), p. 325: Overbeck, *KM.* (Zeus), p. 181, pl. i, 20

(fig. of Zeus): (Poseidon), p. 309, o: Schneider, *Geb. d. Ath.* p. 111: Loeschcke, *AZ.* 1876, p. 118: Heydemann, *Rhein. Mus.* n.f. 36, p. 466, no. 4: Harrison, *Myth. and Mon.* p. 433, fig. 39: Ducati, *Röm. Mitt.* 1906, p. 114 (attr. to Hermonax).

A. Birth of Athena.  $\text{IEV}\xi \text{AOEN}\alpha \text{E}\Phi\text{A}\text{I}\xi\text{T}\text{O}\xi \text{PO}\xi\text{EI}\Delta\text{ON}\text{H}\text{I}\text{A}\text{EI}\text{O}\text{VA}$  (r.)  $\text{A}\text{P}\text{T}\text{E}\text{M}\text{I}\xi$  (r.).

B. Dionysos and bearded man.  $\Delta\text{I}\text{O}\text{N}\text{Y}\xi\text{O}\xi$ .

13. LONDON, VICTORIA AND ALBERT MUS. 4816. 1858. Kalpis.  
From Nola: h. o.28.

Beazley, no. 17.

Maenad and Dionysos with fawn.

- 13 bis. LONDON, SPINK COLL. Pelike.

Beazley, *VA.* p. 194 (add.).

A. Youth's departure.

B. Man between two women.

14. MUNICH 2413 (Jahn 345). Stamnos. Formerly in Canino Coll. From Vulci: h. o.39.

*Cat.* (Jahn) p. 108: *Mon. d. Inst.* i, pls. 10-11 = Reinach, i, p. 66: Inghirami, *Vas. Fitt.* i, pls. 73-74: *El. Cér.* i, pl. 84; iii, pl. 11: Müller-Wieseler, i, pl. 46, 211 a-b: F.R. iii, pp. 95-98, pl. 137: Studniczka, *Jahrb.* 1911, p. 167 (A): Von Broensted, *Reis. u. Forschung.* ii, p. 61: L. Lange, *Ad Ilgenium. Porta* 1831 (A): Panofka, *Ann. d. Inst.* 1829, p. 292: R. Rochette, *Nouv. Annal.* i, p. 328: Hermann, *Gött. Gel. Anz.* 1843, p. 493, 50-51: Jahn, *Arch. Aufs.* p. 60: Overbeck, *KM.* (Zeus), p. 181 D: Curtius, *AZ.* 1872, p. 34 (figure identified as Hephaistos): Robert, *Arch. Mürch.* p. 192: Flasch, *Ann. d. Inst.* 1877, p. 426: Hauser, *Neuattisch. Rel.* p. 72 (identification of Kekrops refuted): Sauer, *Theseion*, p. 58: Joubin, *Sculpt. Grec.* pp. 244, 247: Walters, ii, p. 139, 1: Beazley, no. 16: Thiersch, *Arch. Anz.* 1915, p. 190, figs. 13-14 (two erotes on B).

A. Birth of Erichthonios.

B. Zeus and Nike.

15. MUNICH 2477 (Jahn 757). Lekythos.

*Cat.* (Jahn) p. 236: Beazley, no. 41.

Woman with torches.

16. NAPLES 81515 (H 3385). Nolan amphora (triple handles).  
 From Nola: h. 0.33.  
*Cat.* p. 610, graffito on pl. 16: Beazley, no. 37.  
*A.* Eos pursuing  
*B.* Kephalos.  
 Graffito /λ.
17. NAPLES 81481 (Inv. 1292) H 3098. Neck amphora (double handles). From Ruvo: h. 0.22.  
*Cat.* p. 468: Beazley, no. 31.  
*A.* Nude youth with spear.  
*B.* Man.
18. NORWICH, CASTLE MUS. 9.36.96. Neck amphora (double handles): h. 0.345.  
 Beazley, no. 30.  
*A.* Poseidon and woman.  
*B.* Man.
19. PALERMO 158. Lekythos: h. 0.38.  
*Bull. Sic.* 1864, fasc. 2, p. 6 (Salinas): Overbeck, *KM.*  
 (Poseidon), pl. 12, 3, p. 334 : Beazley, no. 42.<sup>1</sup>  
 Poseidon pursuing woman.
20. PALERMO 5. Lekythos.  
 Beazley, no. 45 (Beazley gives wrong museum number).  
 Dionysos.
21. PARIS, CAB. D. MÉD. 489. Lekythos: h. 0.39.  
*Cat.* p. 362: Milliet-Giraudon, ii, pl. 76: Heydemann,  
*Paris. Ant.* pp. 74-75, 35: Beazley, *JHS.* 1914, p. 197,  
 note 15, no. 6: Beazley, no. 39.  
 Shoulder picture: Woman.  
 Main picture: Zeus.
22. PARIS, LOUVRE G 374. Pelike: h. 0.39. The vase has been  
 much restored.  
*Cat.* iii, p. 1094 ('arrangé à la manière d'Hermonax'):  
*Mon. d. Inst.* vi-vii, pl. 20 = Reinach, i, p. 148, 3-4:  
 Brunn, *Ann. d. Inst.* 1858, p. 361: Laurent, *Rev. Arch.*

<sup>1</sup> Beazley gives the museum number as 275 but that number belongs to another vase, *v.* Syleus Painter 8.



1898, ii, p. 160, fig. 7: Beazley, no. 20: Nicole, *Corpus* 87, sec. 2, 1.

A and B. Deputation to Achilles.

23. LOUVRE G 376. Nolan amphora (triple handles): h. 0.365.  
*Cat.* iii, p. 1095: Beazley, no. 38.


A. Dionysos.

B. Maenad.

24. LOUVRE G 413. Stamnos. From Caere: h. 0.405.  
*Cat.* iii, p. 1103: *Mon. d. Inst.* vi-vii, pl. 8 = Reinach, i, p. 145: Baumeister, ii, p. 1326, fig. 1479 (A): Winter, *JAV.* p. 64, 6: Milani, *Mito d. Filottete*, pl. i, 4: Roscher, iii, p. 2328, 5, fig. 2: Michaelis, *Ann. d. Inst.* 1857, p. 232; *ibid.* 1881, p. 284, no. 5: Beazley, no. 14.

A. Philoktetes wounded. Altar with statue of Chryse, Agamemnon, youths, Diomedes, Philoktetes and two men.  
ΧΡΥΣΕ (on altar), Α . . . . . ΩΝ Α . . . . . Σ ΔΙΟΜΕ[ΔΕ]Σ  
ΦΙΛΟΚΤΕΤΕΣ.

B. Draped figures.

Graffito on foot 

25. LOUVRE G 416.<sup>1</sup> Stamnos. From Nola: h. 0.315.  
*Cat.* iii, p. 1103: *Cat. Campana*, ser. xi, no. 10: *Mon. d. Inst.* ix, pl. 30 = Reinach, i, p. 186: *Ann. d. Inst.* 1871, p. 126 (Flasch): *Arch. Anz.* 1859, pp. 142, 143: Ducati, *Röm. Mitt.* 1906, p. 114 (attr. to Hermonax): Beazley, no. 13: Saglio, iv, p. 245, fig. 5433.  
Continuous scene: Death of Orpheus.

26. LOUVRE G 573. Oinochoë: h. 0.18.

*Cat.* iii, p. 1125: Beazley, no. 46.

Artemis running.

27. PETROGRAD 696 (St. 1671). Neck amphora (twisted handles):  
h. 0.50.

*Cat.* ii, p. 257; (W.) p. 89, fig. 9: Stephani, *CR.* 1875, p. 199 = Reinach, i, p. 60, no. 5 (A): Beazley, no. 27.

A. Apollo.

B. Woman with oinochoë.

<sup>1</sup> Beazley wrongly gives the number as 427.

28. PETROGRAD 699 (St. 1674). Nolan amphora. From Nola:  
h. o.33.  
*Cat.* ii, p. 258; (W.) p. 91: Beazley, no. 35.  
A. Dionysos. B. Silen slapping a mule.
29. PETROGRAD 700 (St. 1672). Nolan amphora (triple handles):  
h. o.34.  
*Cat.* ii, p. 257; (W.) p. 91: Beazley, no. 34, fig. 78 (B):  
Hackl, p. 50, no. 574.  
A. Silen and maenad. B. Maenad running.  
Graffito  $\Sigma$ TA.
30. PETROGRAD 727 (St. 1455). Pelike. From Nola: h. o.21.  
*Cat.* ii, p. 181; (W.) p. 88: Beazley, no. 25.  
A. Youth and boy. B. Maenad.
31. PETROGRAD 803 (St. 1692). Stamnos: h. o.35.  
*Cat.* ii, p. 268; (W.) p. 90: Stephani, *CR.* 1874, p. 121, pl.  
3 = Reinach, i, p. 43: Beazley, no. 11.  
A. Return of Theseus.  
B. Bearded man and two women.
32. PETROGRAD 804 (St. 1711). Stamnos: h. o.36. Companion-  
piece to Petrograd 803.  
*Cat.* ii, p. 273; (W.) p. 91: Stephani, *CR.* 1874, p. 121, pl.  
4 = Reinach, i, p. 44: Beazley, no. 12.  
A. Young warrior victorious.  
B. Youths and women.
33. PETROGRAD 805. Stamnos.  
*Cat.* (W.) p. 91: Beazley, no. 7, fig. 77.  
Boreas and Oreithyia.
34. PETROGRAD (St. 1461). Neck amphora (double handles).  
From Nola: h. o.22.  
*Cat.* ii, p. 183: Beazley, no. 32.  
A. Peleus pursuing B. Thetis.
35. PETROGRAD, COLL. OF RUSSIAN ARCH. SOC. 33.145. Stamnos,  
(fragment).  
Beazley, no. 15.  
Head of warrior in Thracian helmet.

36. PETROGRAD, STIEGLITZ MUS. 483. Stamnos.  
Beazley, no. 10.  
*A* and *B*. Silens and maenads.
37. ROME, VATICAN 504 (113). Stamnos. From Vulci: h. 0.41.  
Helbig-Reisch, *Führer*, i, p. 314: *Mus. Greg.* ii, p. 7, pl. 20,  
1 (26, 1): Overbeck, *KM.* (Zeus), p. 400: Braun, *Ant.*  
*Marmorwerke*, i, pl. 6: Beazley, no. 8.  
Continuous frieze:  
*A*. Zeus pursuing Aegina.  $\text{IEV}\Sigma \text{AIAINA}$ .  
*B*. Nymphs bringing the news to Asopus.  $\text{A}\Sigma\text{O}\Gamma\text{O}\Sigma$ .
38. ROME, VILLA GIULIA 5241. Stamnos. From Narce: h. 0.38.  
Helbig-Reisch, *Führer*, ii, p. 378, no. 1806, lxxiv: Beazley,  
no. 5.  
*A*. Peleus and Thetis.  
*B*. Seated old man and woman.
39. SYRACUSE 24552. Lekythos. From Gela: h. 0.385.  
Orsi, *Mon. Ant. Linc.* xvii (1907), p. 740, pl. 55, 2: Beazley,  
no. 40.  
Woman running with armor.  
Graffito CE.
40. WÜRZBURG 306. Neck amphora (triple handles). From  
Vulci: h. 0.54.  
*Cat.* iii, p. 65: Campanari, *Vasi Feoli*, no. 101 (wrongly  
described as b.f.): F.R. ii, pp. 241-243, pl. 107, 2: Beazley,  
no. 28.  
*A*. Warrior (youth) arming and woman.  
*B*. Youth and woman.
41. ? Stamnos. Formerly in Bassegio's possession, Rome.  
Drawing in Berlin *Apparatus*, 22.84: Beazley, no. 9.  
*A*. Zeus pursuing Ganymede.  
*B*. Hermes pursuing youth.
42. ? Oinochoë. Formerly in Paris market (Minerva).  
Beazley, no. 47.  
Silens.

## SUBJECTS

Myth., 6\*, 7 d, 8, 12, 14, 18, 19,  
 21, 26, 27, 33, 37, 41.  
 Heroic, 1\*, 2\*?, 3\*, 16, 25, 31,  
 34, 38.  
 Epic, 22, 24.  
 Bacchic, 5\*, 7 a, 7 f, 7 g, 9, 12,  
 13, 13 *bis*, 20, 23, 28, 29, 30,  
 36, 42.  
 Military, 7 c, 7 h, 11, 17, 32,  
 35, 40.  
 Komastic, 4\*, 7 b, 7 i.  
 Genre, 7 e, 10, 15, 39.

## SHAPES

Amphora { Nolan, 8, 16, 23.  
 Neck, 7 a, 7 c, 17,  
 18, 27-29, 34, 40.  
 Pelike, 5\*, 6\*, 7 d, 7 h, 9-12,  
 13 *bis*, 22, 30, 41.  
 Stamnos, 1\*-4\*, 7 i, 14, 24, 25,  
 31-33, 35-38.  
 Hydria, Kalpis, 13.  
 Lekythos, 7 f, 7 g, 15, 19-21,  
 39.  
 Oinochoë, 7 b, 26, 42.  
 Kylix, 7 e.

## OTHER ATTRIBUTIONS

Berlin Amph. P., 97.  
 Villa Giulia P., 36.

## HIERON

- Leonard, *Ueber einige Vasen aus der Werkstatt des Hieron*:  
 idem, in Pauly-Wissowa, s.v. Hieron.  
 Brunn, *KG*. ii, pp. 694 ff.  
 DeWitte, *Gaz. Arch.* 1880, pp. 57 ff.  
 Kekulé, *AZ*. 1882, pp. 1 ff.  
 Klein, pp. 162 ff.: idem, *Gesch. d. griech. Kunst*, i, pp.  
 314 ff.  
 Rayet and Collignon, pp. 201 ff.  
 Hartwig, pp. 270 ff, 435 ff.  
 Dümmler, *Bonn. Stud.* pp. 68 ff. = *Kleine Schrift*. ii,  
 pp. 288 ff.  
 Pollak, *Zwei Vasen aus der Werkstatt Hierons*.  
 Hauser, *BPW*. 1900, pp. 1552 ff.  
 Walters, i, pp. 436 ff.  
 Amelung, *Woch. klass. Philolog.* 1900, pp. 1 ff.  
 DeRidder, *Cat. Cab. d. Méd.* pp. 379, 417: Pottier, *Louvre*  
*Cat.* iii, pp. 975 ff.  
 Perrot and Chipiez, x, pp. 473-503.  
 Furtwängler, in *F.R.* i, pp. 236 ff.; ii, pp. 124 ff., 186 ff.  
 Beazley, *VA*. pp. 101-106.  
 Nicole, *Corpus* 88.

Hieron's signature exists today on twenty-four complete vases, two fragmentary kylixes, two kylix handles,<sup>1</sup> and one kylix foot. In addition it was on two kylixes (one fragmentary) which were formerly in the Bourguignon Collection (present whereabouts unknown) and on four vases and a fragment (32\*-36\*) which have entirely disappeared and of which we have not even a description.

Of the existing vases all are kylixes with the exception of three kotylae (9\*, 13\*, 25\*) and a kantharos (8\*). Except in the cases of 2\* and 8\* where it is on the foot, the signature is always on the handle and generally incised; in nine cases (2\*, 8\*, 10\*, 11\*, 16\*, 19\*, 23\*, 27\*, and 29\*) it is painted. No. 9\* has the joint

<sup>1</sup> The handle of 15\* does not belong to the vase.

signatures of Hieron as potter and Makron as painter, that of the former incised on the handle and that of the latter painted below it.

The signatures are not always consistent. The prevailing formula is HIEPON EΓOIEΣEN but the following variations occur:

Ionic rho in Hieron's name: 3\*, 7\*, 10\*, 13\*, 14\*.

Four-barred sigma in the verb: 6\*, 7\*, 13\*.

H in Hieron's name omitted: 8\*, 15\*.

Patronymic employed: 8\*.

EΓOIEΣEN, 3\*, 10\*, 15\*.

EΓOIE, 8\*.

MEΓOIEΣEN, 19\*.

Only the *καλός* name Hippodamas occurs: 4\*, 16\*.

As we know that the Boston kotyle (9\*) was painted by Makron and as almost all the signed vases are identical in style, Beazley and Leonard would seem to be right in regarding Makron as their author.

Three vases, however, are obviously not from Makron's hand, and Pollak, Leonard, and Beazley unite in assigning two of these (6\* and 7\*) to a nameless artist whom Beazley calls the Telephos Painter. The kantharos again (8\*) as remarked by both Beazley and Leonard is the work of a third master whose identity has not as yet been determined.

1\*. ATHENS. Kylix (handle). From Acropolis.

Reisch, *Zeitschr. f. Oesterr. Gymn.* 1887, p. 647.

Torr, *Class. Rev.* 1888, p. 188. Hartwig, p. 271.

Nicole, *Corpus* 88, no. 25. Leonard, no. 27.

Signature incised on handle HIEPON EΓOIEΣ[EN].

2\*. ATHENS. Kylix (foot). From Acropolis.

Tsountas, *Ephem. Arch.* 1885, p. 56.

Klein, no. 23. Winter, *Jahrb.* 1887, p. 232.

AZ. 1885, p. 259, 11. Leonard, no. 29.

Hartwig, p. 242. Nicole, *Corpus* 88, no. 24.

Signature painted on the edge of the foot HI[E]PON  
EΓOIEΣE[N].

3\*. BERLIN 2290. Kylix. From Vulci: h. 0.13, d. 0.33. Lower part of foot belongs to a b.f. vase.

- |   |                        |
|---|------------------------|
| <i>Cat.</i> p. 581.   | Beazley, no. 18.       |
| Harrison and MacColl, pl. 21.                                     | <i>WV.</i> A, 4.       |
| Rayet and Collignon, p. 206.                                      | Roscher, ii, sp. 2264. |
| <i>Mus. étr.</i> 565: <i>Res. étr.</i> no. 31.                    | Hartwig, pp. 282, 305. |
| Gerhard, <i>Rapp. Volc.</i> 205 b.                                | Leonard, no. 6.        |
| Brunn, no. 1.   | Klein, no. 11.         |
| Nicole, <i>Corpus</i> 88, no. 10.                                 | F.R. ii, p. 190.       |
| Stuart, <i>Archaeologia</i> 23, p. 186.                           | <i>CIG.</i> 8215.      |
| Buschor, p. 177, fig. 127 (A).                                    |                        |
| Kalkmann, <i>Jahrb.</i> 1896, p. 24.                              |                        |
| Pottier, <i>Louvre Cat.</i> iii, p. 979.                          |                        |
| Studniczka, <i>Jahrb.</i> 1911, p. 93.                            |                        |
| Rapp, <i>Rhein. Mus.</i> 1872, p. 601.                            |                        |
| Hoeber, <i>Griech. Vas.</i> fig. 60 (A).                          |                        |
| Gerhard, <i>TG.</i> pls. iv, v, pp. 5 ff.                         |                        |
| Bötticher, <i>Baumkult.</i> p. 42 (in part).                      |                        |
| Duruy, <i>Hist.</i> i, pp. 243 (A), 755 (B).                      |                        |
| Per. and Chip. x, p. 495, fig. 280 (A).                           |                        |
| Harrison, <i>Prolegomena</i> , p. 428, fig. 132.                  |                        |
| Frickenhaus, <i>Lenaeevasen</i> , p. 34, no. 11.                  |                        |
| Deneken, <i>de Theoxeniis</i> (1882), pp. 44 ff.                  |                        |
| Conze, <i>Heroen- u. Göttergestalt.</i> pl. 73, 1, p. 37.         |                        |
| Winter, <i>Kunstgesch. in Bildern</i> , i, pl. 89, 5-6.           |                        |
| Baumeister, i, p. 553, fig. 592, pp. 431 ff., 556.                |                        |
| Stengel, <i>Griech. Kultusaltertüm.</i> p. 27, pl. i, 6 a.        |                        |
| Harrison and Verrall, <i>Myth. and Mon.</i> pp. 286 ff., fig. 28. |                        |
| Panofka, <i>Dionysos u. die Thyaden</i> , pl. i, 2, 2 a, p. 23;   |                        |
| idem, <i>Vasenb.</i> pl. i, 8 (signature).                        |                        |
| Saglio, i, p. 35 ff., fig. 67; p. 626, fig. 706; iii, p. 1486,    |                        |
| fig. 4768 (B); iv, p. 1038, fig. 6065 (B).                        |                        |

I. Dionysos and silen playing flute.

A and B. Eleven maenads dancing around a herm of Dionysos which stands next to an altar on A. The maenad at the l. of the altar plays the flute.

Signature incised on handle HIERON ΕΓΡΟΕΞΕΝ.





- 4\*. BERLIN 2291. Kylix. From Vulci: h. 0.13, d. 0.37.  
*Cat.* p. 584. Nicole, *Corpus* 88, no. 13.  
 Gerhard, *TG.* pls. xi, xii. Duruy, *Hist.* i, p. 109 (A).  
 Gerhard, *Rapp. Volc.* 252 c, 405. *WV.* A, 5.  
 Robert, *Bild u. Lied*, p. 53 ff. Brunn, no. 6.  
 Welcker, *Alt. Denk.* v, p. 394. *CIG.* 8220.  
 Harrison and MacColl, pl. 20. Hartwig, p. 286.  
 DeWitte, *Gaz. Arch.* 1880, p. 61. Luckenbach, p. 595.  
 Wernicke, p. 69, no. 4; p. 102. Beazley, no. 4.  
 Braun, *Bull. d. Inst.* 1849, p. 126. Leonard, no. 2.  
 R. Rochette, *Mon. inéd.* p. 265, 4. Klein, no. 14.  
 Von Duhn, *AZ.* 1883, p. 309. Dümmler, *Bonn. Stud.*,  
 Walters, ii, p. 122, fig. 129 (A). p. 71.  
 Kretschmer, pp. 145 and 161 ff. *Ann. d. Inst.* 1845, p. 1.  
 Per. and Chip. x, p. 490, fig. 277 (A).  
 Rayet and Collignon, p. 211, fig. 81 (A).  
*Mus. étr.* 2062: *Res. étr.* 15: *Cab. étr.* 129.  
*AZ.* 1882, p. 1 (B) = Reinach, i, p. 437, 1.  
 Saglio, i, p. 694, fig. 832; p. 1602, fig. 2169.  
 Baumeister, i, p. 637; ii, p. 784, fig. 841 (B).  
 Winter, *Kunstgesch. in Bild.* i, pl. 89, 7 (A).  
 Milani, *Studi*, i, p. 234, fig. 97 (fig. of Aphrodite).  
 Roscher, i, sp. 1965 (A); ii, sp. 114; iii, sp. 1612, 24.  
 Pottier, *Gaz. des Beaux Arts* 1914, p. 9, with fig. (A).  
 Harrison, *Prolegomena*, p. 634, fig. 170 (fig. of Aphrodite).  
 Panofka, *Eigennam.* pl. iii, 10 (I): idem, *Vasenb.* pl. i, 7  
 (signature), 9 (fig. of Paris).  
 Overbeck, *HG.* pl. x, 4, p. 219; pl. xiii, 3, p. 272: idem,  
*KM.* (Hera), p. 31 d, pl. 9, 22 (fig. of Hera on A).  
 I. Bearded man and youth with hare on a leash.  $\text{H}\Pi\Gamma\text{O}-\Delta\Delta\text{M}\Delta\text{S}$ .  
 A. Judgment of Paris. Paris, Hermes, Athena, Hera, and  
 Aphrodite, attended by four flying erotes.  $\text{A}\nu\epsilon\chi\varsigma\text{N}-\Delta\text{P}\text{O}\varsigma\ \text{A}\theta\epsilon\text{N}\alpha\iota\alpha\ \text{H}\epsilon\text{P}\alpha\ \text{A}\phi\text{P}\text{O}\tau\iota\delta\epsilon$  (*sic!*)  
 B. Rape of Helena. Paris, Helena, Aeneas, Timandra, Euo-  
 pis, Ikarios, and Tyndareos.  $\text{A}\nu\epsilon\chi\varsigma\text{A}\text{N}\Delta\text{P}\text{O}[\varsigma]\ \text{H}\epsilon\text{V}\epsilon\text{N}\epsilon\ \text{T}\iota\text{M}\Delta\text{P}\alpha\ (\text{r.})\ \text{E}\nu\text{O}\Pi\iota\varsigma\ \text{I}\kappa\alpha\text{P}\iota\text{O}\varsigma\ (\text{r.})\ \text{T}\nu\text{T}\alpha\text{P}\epsilon\text{O}\varsigma\ (\text{r.})$ .  
 Signature incised on handle  $\text{H}\Pi\text{E}\text{P}\text{O}\text{N}\ \text{E}\Gamma\text{O}\iota\epsilon\varsigma\text{EN}$ .



- 5\*. BERLIN 2292. Kylix. From Vulci: h. 0.13, d. 0.33. The foot does not belong to the vase.  
WV. A, pl. 6.  
*Mus. étr.* 1439.  
*CIG.* 8216.  
Stuart, *Archaeologia* 23, p. 223.  
Brunn, no. 10.  
Klein, no. 4.  
Hartwig, p. 283.  
Leonard, no. 21.  
Beazley, no. 60.  
Nicole, *Corpus* 88, no. 4.  
*I.* Bearded man and girl.  
*A* and *B.* Men in conversation; five figures on each side.  
Signature incised on handle ΗΙΕΡΟΝ ΕΓΓΟΙΕΣΕΝ.



- 6\*. BOSTON 95.28. Kylix. From Vulci: h. 0.102, d. 0.326.  
*Ann. Report Mus. Fine Arts*, 1895, p. 19, no. 15.  
 Nicole, *Corpus* 86, no. 22.  
*Mon. d. Inst.* ii, 48 = Reinach, i, p. 107.  
*Ann. d. Inst.* 1837, pp. 209 ff.  
 Brunn, no. 5.  
 WV. C 2.  
*Van Branteghem Sale Cat.* no. 72, pls. 21, 22.  
*Burlington Cat.* 1888, pls. 7-8, no. 9.  
 Klein, no. 16.  
 Hartwig, pp. 272, 435 ff. pls. 39, 2-40 (attr. to the Bald-head Master. Signature given on wrong handle).  
 Harrison, *Myth.* Int. figs. 11-12.  
 Leonard, no. 24 (attr. to Telephos Master).  
 Beazley, *VA.* p. 108, no. 1 (same attribution).  
 Schreiber, *Bilderatl.* pl. 63, 7 (old man on A).  
*CR.* 1872, pp. 177 ff. no. 17.  
 Meier, *AZ.* 1883, pp. 25, 49.  
 Saglio, i, 640, fig. 724; iv, 855, fig. 5934.  
 Hauser, *F.R.* ii, p. 224.  
 Ducati, *Brigo*, p. 18 (attr. to Brygos).  
 Per. and Chip. x, pp. 492-493, figs. 278-279.  
 Buschor, p. 180 (attr. to Telephos P.).  
 Petersen, *Jhb.* 1916, p. 137 (with plate), interprets the subject as the seizure of Salamis by Solon and his followers.  
 A satisfactory explanation of the scene on the exterior has not as yet been forthcoming.  
 The authenticity of the signature has been questioned (v. Reinach) but without reason, since the fact that the glaze has penetrated into the incisions is proof that the signature was incised before the vase was baked.
- I.* Eos and Kephalos or Tithonos. ΚΑΥΟΣ.  
*A.* Warrior and four men advancing towards a rock.  
*B.* Five men going in same direction.  
 Signature incised on handle ΗΙΕΡΟΝ ΕΡΟΙΕΞΕΝ.







7\*. BOSTON 98.931. Kylix. From Eastern Etruria: h. 0.114,  
d. 0.33.

*Ann. Report Mus. Fine Arts*, 1898, p. 66, no. 40.

*Arch. Anz.* 1899, p. 144.

Ducati, *Brigo*, p. 18.

Walters, ii, p. 125.

Pollak, *Zwei Vasen aus d. Werkstatt Hierons*, pp. 1-27,  
pls. 1-3 (attr. to the painter of no. 8\*).

Leonard, no. 23 (attr. to Telephos Master).

Beazley, *VA*. p. 108, no. 2 (attr. to Telephos Master).

Nicole, *Corpus* 86, no. 21.

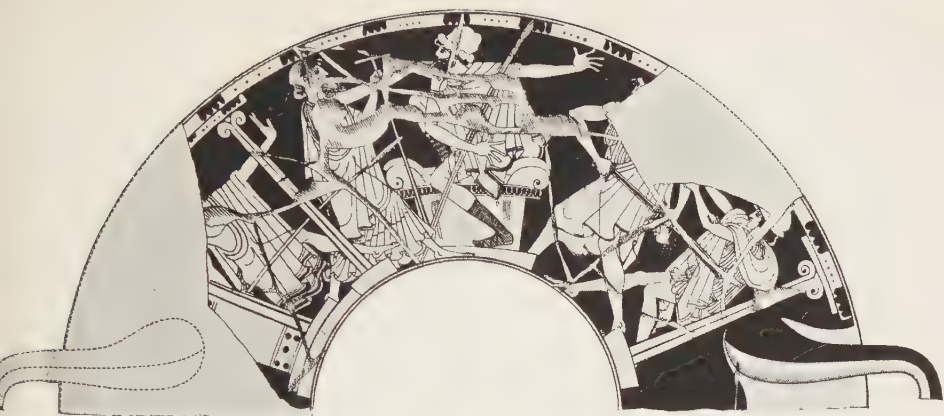
Not mentioned by Klein or Hartwig.

I. Two warriors (one seated) in front of a house.

A. Telephos at Mycenae. T. seated, an old man and three youths.

B. Agamemnon (?) seated, and four other figures. Considerably restored. Heads of five figures lost.

Signature incised on handle HIERON ΕΓΟΙΕΞΕΝ.



8\*. BOSTON 98.932. Kantharos. From Greece.

*Ann. Report Mus. Fine Arts*, 1898, p. 68, no. 41.

Pollak, *Zwei Vasen aus d. Werkstatt Hierons*, p. 28, pls. 4,  
5.

*Arch. Anz.* 1899, p. 144.

Nicole, *Corpus* 88, no. 29.

Leonard, no. 25.

Beazley, *VA.* p. 109.

Not in Klein or Hartwig.

The signature has been questioned but on grounds that do not seem convincing. Leonard and Beazley unite in assigning the vase to a hand other than that of Makron or the Telephos Master.

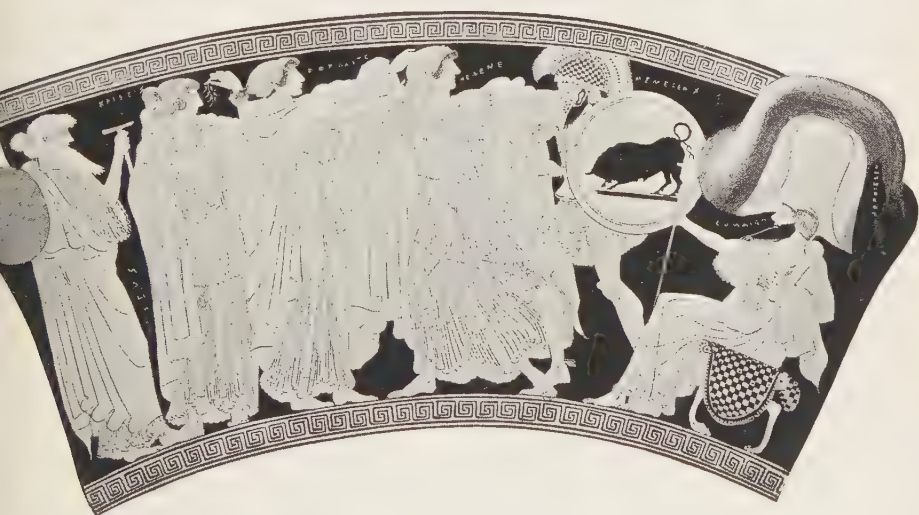
A. Dionysos in combat with an armed giant.

B. Poseidon carrying the island Nisyros in his l. and trident in his r. in combat with an armed giant (Polybotes or Ephialtes?).

Signature painted on foot in purple on the glaze IEPON  
M'ZNI'ONTOS EPOI'.



- 9\*. BOSTON 13.186. Kotyle. Formerly in the Spinelli Coll.,  
 Canzello. From Suessula: h. 0.215, d. 0.278.  
*Ann. Report Mus. Fine Arts*, 1913, p. 90.  
 Leonard, no. 3.  
 DeWitte, *Gaz. Arch.* 1880, pp. 57 ff. pls. 7-8.  
 WV. C, 1.  
 F.R. ii, pl. 85, pp. 125-131.  
 Kekulé, *Arch. Zeit.* 1882, pp. 3-6 = Reinach, i, p. 437.  
 Rayet and Collignon, p. 214, fig. 82 (B).  
 Klein, no. 24.  
 Nicole, *Corpus* 88, no. 30.  
 Von Duhn, *Bull. d. Inst.* 1879, pp. 150 ff.  
*Notizie d. Scavi*, 1879, p. 207.  
 Hoeber, *Griech. Vas.* fig. 59 (A).  
 Robert, *Bild u. Lied*, pp. 54 ff.  
 Duruy, *Hist.* i, p. 116 (A).  
*Athen. Mitt.* 1890, p. 30.  
 Dümmler, *Bonner Stud.* p. 71, 1.  
 Hartwig, pp. 301 ff.  
 Baumeister, i, p. 637, fig. 709 (A).  
 Roscher, i, 1965; iii, 1800  $\beta$  with fig. of A; ii, 1446 ff.  
 Saglio, i, p. 1602, fig. 2168.  
 Kretschmer, pp. 94, 119, 140, 206 ff.  
 Beazley, no. 1.  
 Per. and Chip. x, pp. 474-475, figs. 272-273.
- A. Paris leading away Helen, attended by Aeneas, Aphrodite and Peitho and a nameless boy.  $\Lambda\Upsilon\epsilon + \xi\Lambda\Nu\Delta\text{PO}\varsigma$  (retr.)  $\text{HEVENE } \Gamma\text{EI}\Theta[\text{O}]$ .
- B. Return of Helen to Menelaos. Kriseus, Kriseis, Aphrodite, Helena, Menelaos and Priam.  $\text{KPI}\varsigma\text{EV}\varsigma \text{ KPI}\varsigma\text{EI}\varsigma \text{ }\Lambda\text{OPO}\Delta\text{ITE HEVENE MENEVEO}\varsigma \text{ }\Gamma\text{PIAMO}\varsigma$  (retr.).
- One signature incised on handle.  $\text{HIEPON EP}\text{OIE}\varsigma\text{EN}$ .  
 The other painted under other handle.  $\text{MAKPON E}\Lambda\text{-PA}\text{O}\varsigma\text{EN}$ .



10\*. BRUSSELS, MUS. ROYALE 247. Kylix. Formerly in Coll.

Ravestein. From Vulci: h. 0.13, d. 0.33.

*Cat. Mus. Ravestein* (1884), p. 68, no. 247.

Pottier, *Gaz. Arch.* 1887, pls. xiv, 2; xv, 1-2, pp. 109 ff.

Hartwig, p. 270, no. i, p. 292.

Leonard, no. 8.

Beazley, no. 19.

Nicole, *Corpus* 88, no. 16.

Not in Klein.

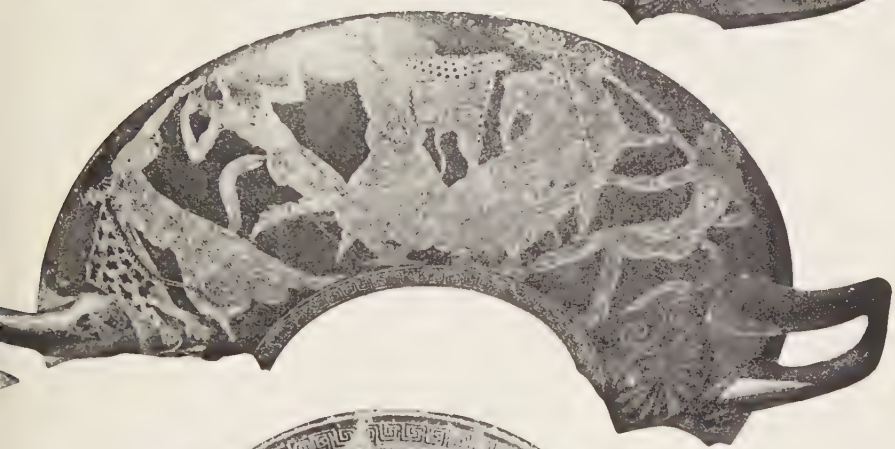
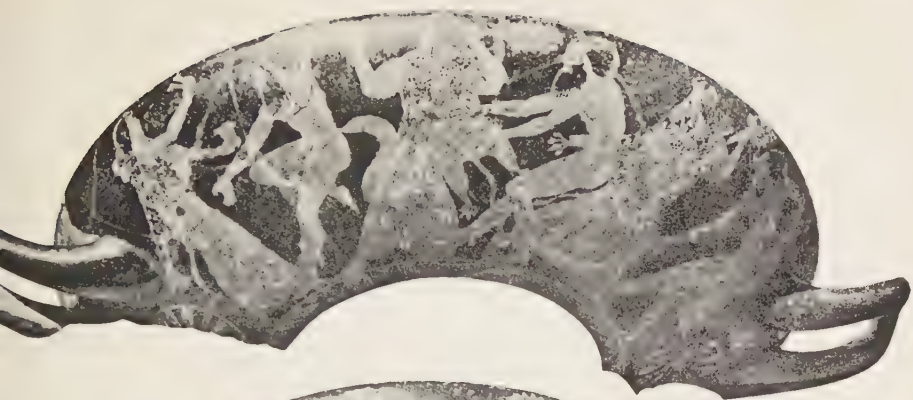
*I.* Dionysos and dancing silen with krotala.

*A.* Three pairs of dancing silens and maenads.

*B.* Two pairs of silens and maenads and a single maenad.

Signature painted on handle HIERON ΕΓΩΙΕΞΕΝ.





11\*. FLORENCE 3929. Kylix (fragments). One handle certainly does not belong to the vase and the other is doubtful as it nowhere fits. The vase, however, seems to be in the style of Makron.

Amelung, *Führer*, p. 232, no. 230.

Klein, no. 21.

Hartwig, p. 273, pl. 28.

Leonard, no. 28.

Beazley, no. 13.

Nicole, *Corpus* 88, no. 15.

Meier, *Arch. Zeit.* 1884, p. 248.

Milani, *Mus. Etr. Arch.* i, p. 151.

*I.* Female winged figure (fragmentary), Eos or Iris.

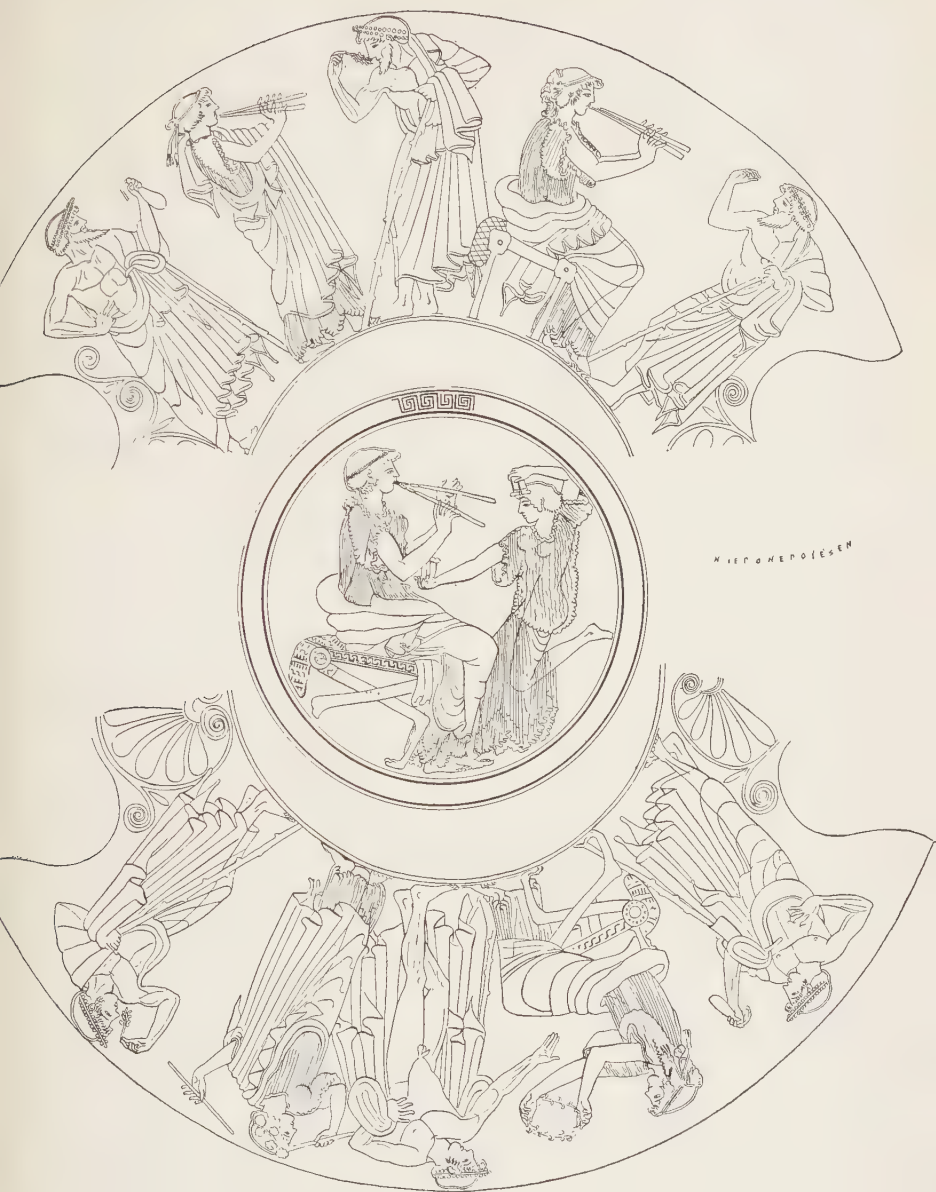
*A.* Warriors playing dice before Athena.

*B.* Combat.

Signature painted on handle ΗΙΕΡΟΝ ΕΓΟΙΕΣΕΝ.



- 12\*. LONDON, BRIT. MUS. E 61. Kylix. Formerly in Blacas and Durand Colls. From Vulci: h. 0.13, d. 0.33.  
*Cat.* iii, p. 83.  
*WV.* C, 5.  
Murray, *Des.* no. 40 (*I*), p. 14, fig. 7.  
Brunn, no. 11.  
Klein, no. 6.  
Hartwig, pp. 279 ff., p. 686, no. 6.  
Leonard, no. 15.  
Nicole, *Corpus* 88, no. 6.  
*Bull. d. Inst.* 1832, p. 114.  
*CIG.* 8218.  
DeWitte, *Cab. Durand*, p. 253 ff., no. 758.  
Saglio, iii, p. 1828, fig. 4969 (*B*).  
Emmanuel, *Danse Grecque*, p. 226, fig. 482 (*I*).  
Kretschmer, p. 180, 1.  
Beazley, no. 62.  
Per. and Chip. x, pp. 498-499, figs. 282, 283.  
*I.* Seated girl playing flutes and a girl dancing with the krotala.  
*A.* Three bearded men and two female flute-players, one seated.  
*B.* Three youths and two hetairae.  
Signature incised on handle ΗΙΕΡΟΝ ΕΓΓΟΙΕΣΕΝ.



Η ΕΡΩΤΟΠΟΙΗΣΗ

- 13\*. BRIT. MUS. E 140. Kotyle. From Capua: h. 0.209, d. 0.26.  
*Cat.* iii, p. 137.  
*Mon. d. Inst.* ix, pl. 43 = Reinach, i, p. 192.  
 Overbeck, *KM.* pl. 15, 22 a-b.  
*WV.* A, 7.  
 Per. and Chip. x, p. 487, fig. 276 (A).  
 Rayet and Collignon, pl. 9 (A).  
 Baumeister, iii, fig. 1958 (A), p. 1857.  
 Harrison, *Prolegomena*, p. 556, fig. 158.  
 Murray, *Des.* p. 15, fig. 8 (A).  
 Walters, ii, pl. 51.  
 Klein, no. 18.  
 Hartwig, p. 686, no. 22, p. 282.  
 Duruy, *Hist.* i, pp. 53 (A), 770 (B).  
*Bull. d. Inst.* 1872, p. 41.  
 Kekulé, *Ann. d. Inst.* p. 226.  
 Rubensohn, *Mysterienheiligthümer*, pp. 32, 199.  
*Athen. Mitt.* 1891, pp. 8 ff.  
 Leonard, no. 1.  
 Nicole, *Corpus* 88, no. 28.  
 Beazley, no. 2.  
 Harrison, *Myth.* Int. fig. 8.  
 Saglio, i, p. 1075, fig. 1320; ii, p. 545, fig. 2629, 1026,  
 fig. 2905; iv, p. 290, fig. 5474 (fig. of Demeter), fig.  
 5820 (central group); v, p. 471, fig. 7061 (A).  
 Roscher, i, p. 1098, fig. 3; p. 1403; ii, pp. 1367, 1369 (A),  
 2086.  
 Dittenberger, *Syllogie*, vi, 1947: sp. 1117.  
 Kretschmer, p. 173.  
 Van der Loeff, *de Ludis Eleusiniis*, Leyden 1903, p. 30.  
 A. Triptolemos in his chariot. Demeter, Persephone, and  
 Eleusis. ΤΡΙΠΤΟΛΕΜΟΣ ΠΕΡΟΦΑΤΤΑ ΔΕΜΕΤΡΕ  
 ΕΥΕΥΣΙΣ.  
 B. Assembly of divinities: Zeus, Dionysos, Amphitrite,  
 Poseidon and Eumolpos. ΕΥΜΟΛΠΟΣ ΙΕΥΣ ΔΙΟΝΥ-  
 ΣΟΣ ΑΝΘΙΤΡΙΤΕ ΡΟΣΕΙΔΟΝ.  
 Signature incised on handle HIERON ΕΓΟΙΕΞΕΝ.







14\*. MUNICH 2654 (Jahn 184). Kylix. From Vulci.

*Cat.* p. 58.

*CIG.* 8223.

*WV.* A, 2.

*F.R.* i, pp. 236-7, pl. 46.

Klein, no. 12.

Gerhard, *Rapp. Volc.* 710.

Brunn, no. 2.

Hartwig, pp. 76, 285, 291 ff.

Leonard, no. 7.

Beazley, no. 21.

Nicole, *Corpus* 88, no. 11.

Baumeister, ii, p. 786, fig. 844 (fig. of maenad on A).

Roscher, ii, 2264.

*Jahrb.* 1896, p. 25, fig. 5 (A).

*I.* Maenad warding off a silen with a thyrsos.

*A* and *B.* Three pairs of silens and maenads on each side.

Signature incised on handle HIERON ΕΓΟΙΕΣΕΝ.



15\*. MUNICH 2648 (Jahn 369). Kylix (handle).<sup>1</sup>

For literature *v.* Douris, no. 79.

Nicole, *Corpus* 88, no. 26.

*CIG.* 8217.

Klein, no. 20.

Brunn, no. 7.

Leonard, no. 26.

The handle has been fastened to the vase in antiquity with leaden clamps but clearly does not belong to the kylix which is in the style of Douris. Pottier, however, (*Douris*, p. 84 and *Louvre Cat.* iii, p. 1024) believes that the two belong together.

Signature incised on handle ΙΕΡΟΝ ΕΓΟΙΕΣΕΝ.

16\*. MUNICH 2655 (Jahn 804). Kylix. From Vulci.

*Cat.* p. 253.

Gerhard, *Aus. Vas.* 280 = Reinach, ii, p. 138.

*WV.* A, 3.

Klein, no. 1.

Leonard, no. 18.

Beazley, no. 66.

Nicole, *Corpus* 88, no. 1.

Hartwig, pp. 285 ff.

Wernicke, p. 69, no. 3.

*I.* Erast and eromenos. ΗΙΓΓΟΔΑΜΑΣ ΚΑΥΟΣ.

*A* and *B.* Three pairs of erasts and eromenoi on each side.

Signature painted on handle ΗΙΕΡΟΝ ΕΓΟΙΕΣΕΝ.

<sup>1</sup> The vase without the handle is only an attributed one and so has no picture. It has already been listed as Douris 79 (vol. I, pp. 283-284). The facing cut is that of 16\*.





17\*. NEW YORK 08.258.57. Kylix: h. 0.117, d. 0.33. The foot is new.

*Bull. Metr. Mus. Art.* v (1910), p. 142, fig. 5.

Beazley, no. 64.

Nicole, *Corpus* 88, no. 23.

Richter, *AJA.* 1917, pp. 5 ff., pls. 4-6.

As no descriptions have come down to us it is impossible to tell whether this kylix is Leonard, no. 32, 33, or 34.

*I.* Man and seated youth tying his sandal.

*A* and *B.* Men and youths.

Signature incised on handle HIEPON ΕΓΟΙΕΣΕΝ.







18\*. NEW YORK 12.231.1. Kylix. From Vulci: h. 0.132, d. 0.337. The kylix had been universally considered as lost.

*Bull. Metr. Mus. Art*, 1913, p. 154.

Leonard, no. 30.

Brunn, no. 12.

*Cat. étr.* 12.

Beazley, no. 58.

*CIG.* 8219.

Kretschmer, p. 119.

Richter, *AJA.* 1917, pp. 3 ff., pls. 1-3.

Klein, no. 7; *LI.* pp. 104, 138.

Wernicke, p. 14.

DeWitte, *Descrip.* (1837), p. 7, no. 12.

*I.* Man and woman.

*A* and *B.* Youths, men, and women.

*I.* ANTIO[Α]ΝΕΣ Κ...ΤΟΣ ΚΑΒΕ.

*A.* NIKOTPATE NIKON KEVITPAΣTE EVKVEΣ, ΓEVEA NIKOΘENEΣ.

*B.* ΑΦΡΟ[Δ]ΙΣΙΑ ΧΑΡΙΝΙΔΕΣ ΔΙΟΝΙΣΙΒΕΝΕΣ WPKIAS NAKVEA KAN[E].

Signature incised on handle [H]. EPON EΓOIEΣEN.







19\*. PARIS, CAB. D. MÉD. 558. Kylix (fragments). From Corneto.

*Cat.* p. 417.

*CIG.* 8224.

Brunn, no. 16.

Klein, no. 13.<sup>1</sup>

Hartwig, pp. 219, 284, 1.

Leonard, no. 11.

Beazley, no. 24.

Nicole, *Corpus* 88, no. 12.

*I.* Traces of a draped figure sitting on a chair or couch.

*A* and *B.* Traces of silens and maenads.

Signature painted on handle HIEPON : EΓOIESEN.<sup>2</sup>

<sup>1</sup> Klein's description refers to the fragments of another kylix which lay along with this in the Bibliothèque Nationale but which belongs to Douris (cf. Hartwig, p. 23). The authorities of the Bibliothèque Nationale have decided that it is impossible to tell to which of several fragmentary vases the handle belongs, and therefore only the handle is given in our plate.

<sup>2</sup> Brunn, Hartwig, Klein, and DeRidder all give the signature incorrectly.

\*. PARIS, LOUVRE G141.  
 Kylix.<sup>1</sup> From Caere:  
 h. 0.135, d. 0.325.

*Cat.* iii, p. 977.

Klein, no. 9.

Hartwig, p. 272, note 1.

Leonard, no. 14.

Beazley, no. 36.

Nicole, *Corpus* 88, no. 8.

Man with hare on a  
 leash handing a flower  
 to a youth.

and *B.* Komos. Eight  
 figures, six men and  
 two female flute-play-  
 ers. Dog under one  
 handle.

Signature incised on handle  
 HIEPON EPOIESEN.



<sup>1</sup> M. Pottier was unable to furnish me with a photograph of side *B*.



21\*. LOUVRE G 142. Kylix: h. 0.12, d. 0.325. Formerly in Campana Coll.

*Cat.* iii, p. 978.

Klein, no. 3.

Brunn, no. 14.

Leonard, no. 20.

Beazley, no. 65.

Nicole, *Corpus* 88, no. 3.

Hartwig, pp. 271, 281.

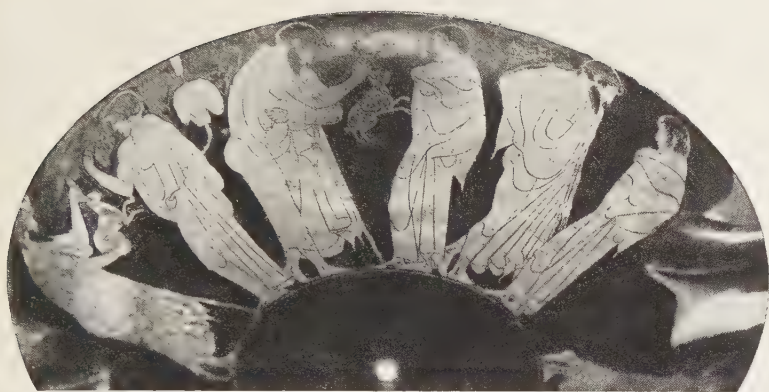
Heuzey, *Mon. Grecs.* 1875, p. 15.

I. Bearded man handing a flower to a seated youth playing the lyre.

A and B. Three pairs of erasts and eromenoi on each side.

Signature incised on handle HIEPON ΕΓΟΙΕΣΕΝ.







22\*. LOUVRE G 143. Kylix: h. 0.125, d. 0.325. From Vulci.

*Cat.* iii, p. 979.

Brunn, no. 13.

Klein, no. 8.

Leonard, no. 16.

Beazley, no. 59.

Nicole, *Corpus* 88, no. 7.

*I.* Woman on couch embracing a man standing.

*A.* Three pairs of men and women.

*B.* Two pairs of men and women with a single female figure between.

Signature incised on handle HIEPON EΓΟΙΕΣΕΝ.







23\*. LOUVRE G 144. Kylix: h. 0.12, d. 0.315. Formerly in Campana Coll.

*Cat.* iii, p. 979.

Not in Klein.

Hartwig, pp. 270, 271, no. 2, 292, 76.

Leonard, no. 9.

Beazley, no. 20.

Nicole, *Corpus* 88, no. 17.

Pottier, *Gaz. Arch.* 1888, p. 175.

*I.* Silen seizing a maenad.

*A.* Silen with flutes between four maenads, one with lyre.

*B.* Dionysos between two silens and two maenads.

Signature painted on handle HIEPON EΓΘΙΕΞΕΝ.





24\*. LOUVRE G 145. Kylix: h. 0.125, d. 0.335.

*Cat.* iii, p. 980.

Not in Klein.

Nicole, *Corpus* 88, no. 18.

Hartwig, pp. 270-271 (no. 3), 292.

Pottier, *Gaz. Arch.* 1888, p. 175.

Leonard, no. 10.

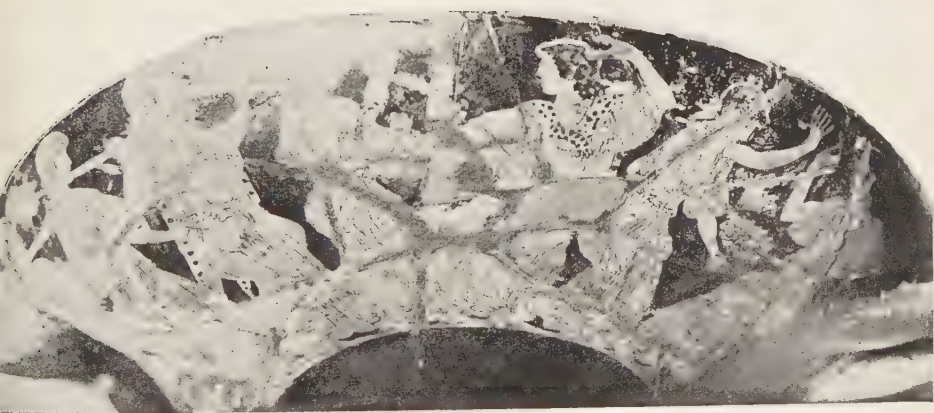
Beazley, no. 22.

*I.* Two dancing maenads.

*A.* Six maenads.

*B.* Seven maenads, dancing, playing either flutes or lyre,  
or shaking the krotala.

Signature incised on handle HIEPON ΕΓΟΙΕΣΕΝ.



- 25\*. LOUVRE G 146. Kotype: h. 0.31, d. 0.28. From Nola.  
*Cat.* iii, p. 980.  
*Mon. d. Inst.* vi and vii, 19 = Reinach, i, p. 148.  
*WV.* C, 6.  
 Brunn, no. 8.  
 Klein, no. 17.  
 Hartwig, p. 282.  
 Leonard, no. 5.  
 Beazley, no. 3.  
 Nicole, *Corpus* 88, no. 27.  
 Brunn, *Ann. d. Inst.* 1858, pp. 352 ff.  
 Rayet and Collignon, p. 209 ff.  
*Rev. Arch.* 1898, ii, p. 156, fig. 2: v. also pp. 162, 171 (fig. part of B).  
 Robert, *Bild u. Lied*, pp. 95 ff.  
 Dümmler, *Bonn. Stud.* p. 71.  
 Gardner, *JHS.* 1888, pp. 14 ff.  
 Baumeister, i, p. 721, fig. 776.  
 Roscher, iii, 2406, no. 8; v, p. 42, 3 (A).  
 Saglio, iv, p. 607, fig. 5779 (for Talthybios).  
 Kretschmer, pp. 99, 146, 150, 169, 231.  
 Per. and Chip. x, pp. 484-485, figs. 274-275.  
 F.R. ii, pp. 123, 125.  
 Duruy, *Hist.* i, pp. 120 (A), 123 (B).  
 A. The leading away of Briseis. Agamemnon, Briseis, Talthybios, and Diomedes. ΑΛ[Α]ΜΕΣΜΟ[Ν] ΘΑΥΘΥ-ΒΙΟΣ ΔΙΟΜΕΔΕΣ.  
 B. Embassy to Achilles. Ajax, Odysseus, Achilles, and Phoinix. ΑΙΑΣ ΟΥΥΤΤΕΥΣ [Α+Ι]ΥΕΥΣ ΦΟΙΝΙ[ΧΣ].  
 Signature incised on handle ΗΙΕΡΟΝ ΕΡΟΙΕΣ[ΕΝ].





- 26\*. PETROGRAD 649 (830). Kylix.  
*Cat.* i, p. 346; (W.) p. 84.  
*Mon. d. Inst.* vi-vii, pl. 22 = Reinach, i, p. 150.  
*WV.* A, 8.  
 Girard, *Peinture*, fig. 90 (A).  
 Harrison and MacColl, pl. 22 (I).  
 Brunn, no. 9.  
 Klein, no. 15.  
 Leonard, no. 4.  
 Beazley, no. 6.  
 Hartwig, pp. 282, 285, 239 ff. and note 1.  
 Saglio, v, p. 580, fig. 7214 (fig. of Odysseus).  
 Jahn, *Ann. d. Inst.* 1858, pp. 256 ff.  
 Nicole, *Corpus* 88, no. 14.  
 Rayet and Collignon, pp. 210 ff.  
 Dümmler, *Bonn. Stud.* pp. 71, 87.  
 Studniczka, *Jahrb.* 1891, p. 261, 15; *Jahrb.* 1911, p. 176, 1;  
*Serta Herteliana*, p. 73, 3.  
 Willamowitz, *Euripides und Herakles*, i, p. 99, note 181.  
*JHS.* 1893, p. 72.  
 Luckenbach, p. 625.  
 Chavannes, *de Palladii raptu*, Berlin, 1891, pp. 1 ff., 33 ff.  
 Pauly-Wissowa i, 1145 (Akamas); v, 151 (Demophon).  
 Roscher, i, 206 (Akamas); iii, 2409, no. 27 (Phoinix);  
 iii, 3417, no. 1 (whole).  
 Baumeister, ii, 1146, fig. 1339 (double Palladion on A).  
 Harrison, *Myth.* p. 460, fig. 57; p. cii, fig. 20.  
 Kretschmer, pp. 142, 146, 168, 169.  
 I. Theseus and Aethra. ΑΙΘΡΑ ΘΕΣΕΥΣ.  
 A. Contest of Odysseus and Diomedes over the Palladion.  
 ΔΙΟΜΕΔΕΣ ΔΕΜΟΘΑΟΝ ΑΛΛΑΜΕΣΜΟΝ ΦΟΙΝΙΞ ΑΚΑ-  
 ΜΑΣ ΟΥΤΤΕΥΣ.  
 B. Six bearded men in conversation, three of them seated.  
 Signature incised on handle ΗΙΕΡΟΝ ΕΓΟΙΕΣΕΝ.  
 Graffito on base 7ΥΛ.







27\*. ROME, CASTELLANI COLL. Kylix. From Caere: h. 0.130,  
d. 0.325.

Hartwig, pp. 283 ff. pls. 29, 30, 2.

Leonard, no. 13.

Klein, no. 10.

Beazley, no. 35.

*Bull. d. Inst.* 1865, p. 218.

*Jahrb.* 1896, p. 23, fig. 3 (for female dress).

Per. and Chip. x, pp. 496-497, fig. 281 (A).

Nicole, *Corpus* 88, no. 9.

I. Dionysos with drinking-horn and thyrsos.

A and B. Komos of eight figures, six men and two female flute-players.

I. Signature painted on handle. (As given by Hartwig)  
HIEPON EPOIESEN. Leonard asserts (loc. cit. p. 20)  
that the signature contains a R and a  $\Sigma$  but I fail to find  
his authority.

Etruscan graffito on foot.



28\*. ROME, VILLA GIULIA 916. Kylix. From Falerii: d. o.33.

Helbig-Reisch, *Führer*, ii, p. 365, no. 1793 k.

Not in Klein.

Brizio, *Nuov. Antol.* 1889, p. 429.

Leonard, no. 22.

Nicole, *Corpus* 88, no. 19.

Hartwig, pp. 270-271, no. 4.

*Class. Rev.* 1890, p. 482.

Beazley, no. 63.

I. Inner picture has disappeared except for the meander pattern.

A. Three pairs of erasts and eromenoi on each side.

Signature incised on handle HIEPON ΕΓΟΙΕΞΕΝ.



29\*. VIENNA, OESTERR. MUSEUM 323. Kylix. From Caere:

h. 0.137, d. 0.33.

*Cat.* p. 42.

*WV.* C, 4.

Klein, no. 2.

Hartwig, pp. 282, 297 ff.

Leonard, no. 17.

Beazley, no. 61.

Nicole, *Corpus* 88, no. 2.

Brunn, *Bull. d. Inst.* 1865, pp. 218 ff.

Baumeister, i, pp. 554, 556, fig. 591.

*I.* Youth and maiden.

*A.* Three pairs of erasts and eromenoi.

*B.* Three bearded men around two seated youths, one playing flutes, the other the lyre.

Signature painted on handle HIEPON EΓΟΙΕΣΕΝ.

Graffito on foot 





BRIEFPOWERPISSEN



30\*. ? Formerly in Bourguignon Coll. Kylix (fragments). From Orvieto.

Klein, no. 5.

Nicole, *Corpus* 88, no. 5.

Meier, *Arch. Zeit.* 1884, p. 247, pl. 17, 3 = Reinach, i, p. 454.

Hartwig, p. 281.

Leonard, no. 19.<sup>1</sup>

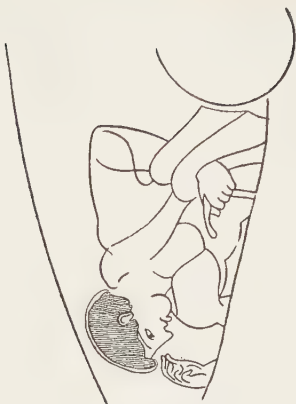
Beazley, no. 67.

I. Traces of the feet of a draped figure.

A. Traces of men and youths in conversation.

Signature incised on handle ΗΙΕΡΟΝ ΕΡΟΙΕΣΕΝ.

<sup>1</sup> According to Leonard this vase is said to have been sold in America. I have not, however, been able to trace it.



31\*. ? Formerly in Bourguignon Coll. Kylix. From Sta. Maria di Capua.

Hartwig, pp. 271, no. v, 292.<sup>1</sup>

Not in Klein. Leonard, no. 12.

Nicole, *Corpus* 88, no. 20 (wrongly placed in Boston).

I. Maenad.

A. Dionysos with a silen and two maenads.

B. Maenad between two silens.

Signature incised on handle HIEPON ΕΓΟΙΕΣΕΝ.

32\*. Disappeared. Diota. From Bomarzo. The vase may possibly have been a kotyle.

Leonard, no. 31.

Brunn, no. 4.

DiVittori, *Storia di Bomarzo*, p. 55. Klein, no. 19.

A. Dionysos with branch, and two maenads.

B. Three maenads.

33\*-35\*. Disappeared. Three kylixes are known to us only by mention, no description of them being preserved. They are:

33\* Leonard, no. 32. From Sabina. *Bull. d. Inst.* 1837, p. 71: Brunn, no. 17: *CIG.* 8225.

34\* Leonard, no. 33. From Canino's excavations. Gerhard, *Rapp. Volc.* 710: *Mus. étr.* p. 10, 1988: Brunn, no. 15.

35\* Leonard, no. 34. From Chiusi, once in the Coll. Cassuccini: *Bull. d. Inst.* 1830, p. 244: Brunn, no. 18: *v.* also, Klein, p. 170: Hartwig, p. 271, 2.

36\*. Disappeared. Kylix (foot).

Leonard, no. 35.

The signature is said to have been incised on the upper part of the foot, which was formerly in Depoletti's possession, *v.* Gerhard, *Rapp. Volc.* no. 710.

According to Wernicke (*AZ.* 1885, p. 258) a drawing of a kylix with Dionysiac scenes was preserved with this foot. Hartwig considers the drawing (*Apparatus* of the Berlin Museum, no. 56), insufficient to judge the style. Klein, p. 172, no. 22: Hartwig, p. 271, 2: Brunn, no. 3.

<sup>1</sup> Hartwig points out (p. 271, note 1, 1) that there are reasons for questioning the genuineness of the signature.

# ATTRIBUTED VASES

37. LONDON, BRIT. MUS. E 57 (978). Kylix. From Vulci.  
h. 0.082, d. 0.196.

*Cat.* iii, p. 80 (attr. to Douris ?), p. 155: Keller, *Tiere des klass. Altertums*, fig. 35: Hartwig, p. 299, no. 15 (attr. to Hieron).

*I.* Bearded man leading a leopard on a leash. ΗΟ ΓΑΙΣ  
ΚΑΛΟΣ.

37 *bis.* PARIS, CAB. D. MÉD. 559. Kylix (fragments).

*Cat.* p. 418, fig. 102 (*I*): Nicole, *Corpus* 88, sec. 2, no. 6.

*I.* Archer and warrior.

*A* and *B.* Warriors: very fragmentary. ΕΥ. Traces of ὁ  
παῖς καλός.

## MAKRON

Beazley, *VA*. pp. 101-106.

The only signature of the painter Makron is preserved on the Boston kotyle (Hieron 9\*). As stated above, all of the Hieron vases were painted by Makron except three. So with the vases which can be attributed to the Hieron atelier; they were undoubtedly the work of Makron. Beazley gives a list of over a hundred vases and fragments which he attributes to Makron's hand.

As stated on p. viii of the Introduction to vol. I of this work, two vases (44 and 75) have been included in the list of Makron attributions because they were attributed to that artist by Furtwängler and no one else has attempted to place them. It would seem fairly certain, however, that whoever the painter was who executed them, it was not Makron.

### 38. ADRIA, MUS. BOCCHI 212. Kylix (fragment).

Schöne, *Mus. Bocchi*, p. 77, no. 212: Micali, *Mon. Ined.* pl. 45, no. 2, pp. 291 ff. (*I*): Beazley, no. 41: Welcker, *Bull. d. Inst.* 1834, p. 138.

*I.* Bearded komast playing lyre.

*A* and *B.* Male and female figures.

### 39. ATHENS. Kylix (fragment). From Acropolis.

Mylonas, *Ephem. Arch.* 1883, p. 48: Studniczka, *Jahrb.* 1887, p. 164 (with fig.): Hartwig, pp. 272, 287: Beazley, no. 48: Nicole, *Corpus* 88, sec. 2, no. 1: Klein, *LI.* p. 103, no. 5: Dümmler, *Bonn. Stud.* p. 75, no. 13.

The interior picture of the vase is virtually a duplicate of that on the interior of the kylix in Gerhard's coll. (Hartwig, p. 296, no. 11). It is uncertain whether the kylix had any exterior pictures.

*I.* Youth with lyre to which a basket is fastened. ἩΠΡΟ-ΔΑΜΑΣ ΚΑΥΟΣ.



40. ATHENS B 76. Kylix (fragments). From Acropolis.  
 Graef, *Jahrb.* 1891, pp. 43 ff. pl. 1 (attr. to Hieron):  
 Frickenhaus, *Lenaeenvasen*, pp. 21-22 (B): Beazley, no.  
 10: Hartwig, p. 440 (attr. to Bald-head Master): Harrison,  
*Prolegomena*, p. 412, fig. 131 (Zeus on B): Ducati,  
*Brigo*, pp. 18 ff. (Bald-head Master).
- A. Very fragmentary. Procession of gods among whom are  
 Poseidon and Amphitrite.
- B. Zeus with child Dionysos, Hermes, and two female  
 figures.
- 41 a-h. ATHENS B 22, B 38, B 41, B 44, B 77, B 85. Kylix  
 (fragments). From Acropolis.
- a B 22 (Beazley, no. 7). Ext. only. Agamemnon, Nestor,  
 Tydeus, and Diomedes.
- b B 38 (Beazley, no. 106). Ext. Youth.
- c B 41 (Beazley, no. 104). Ext. Youth.
- d B 44 (Beazley, no. 105). Ext. Woman.
- e B 77 (Beazley, no. 12). Int. Herakles and Athena. Ext.  
 Gods.
- f B 85 (Beazley, no. 11). Int. Athena and giant. Ext. Gigan-  
 tomachy (?).
- g No museum number (Beazley, no. 30). Int. Dionysos.
- h No museum number (Beazley, no. 5). Ext. Judgment of  
 Paris.
42. ATHENS. Pyxis (fragments).<sup>1</sup> From Acropolis.  
 Richards, *JHS.* 1894, p. 194, pl. iii, 2: Reisch, *Zeitschr. f.*  
*Oester. Gymnas.* 1887, p. 46: Hartwig, p. 303, note 1 (doubts  
 the correctness of the attribution to Makron): Beazley,  
 no. 108: Leonard, *PW.* 16, p. 1528, no. 23 (disagrees).
- I. Scenes from the Gynaikonitis. A female figure seated on  
 a folding chair, a standing figure with mirror and traces  
 of three other standing figures. Stool, crane, and cock.  
 ΜΑΚΡ[ΟΝ] ? ΚΑ[ΥΟΣ] [ΗΙΓΓ]ΟΔΑΜΑΣ ΚΑΥΕ (!) (In  
 white on sash.) [ΚΑ]ΥΕ (?) ΝΑΥΣΙΣ ΤΡΑ[ΤΑ] [Μ]ΕΥΙΤΑ  
 ΚΑ[ΥΕ].

<sup>1</sup> Uncertain whether the name is to be restored as Makron and whether it is  
 part of a signature. In view of the style and the similar position to the signature  
 on the Boston kotyle the signature theory seems probable.

43. BALTIMORE. Kylix (with offset rim). From Caere: h. 0.13, d. 0.30.  
Hartwig, pp. 289-284, pls. 30, 3 and 31; idem, *Röm. Mitt.* 1887, pp. 169-178: Beazley, no. 28: Furtwängler, *Neue Denkm.* iii, p. 252 (attr. to Brygos): Nicole, *Corpus* 88, sec. 2, no. 4: Furtwängler, *F.R.* i, p. 236 (doubts attribution).
- I.* Two maenads.  
*A* and *B.* Bacchic thiasos. Dionysos, silens, and maenads.
44. BERLIN 2165. Painted amphora. From Vulci: h. 0.55. The vase is a duplicate of Munich 376 and undoubtedly by the same hand.  
*Cat.* p. 488: *CIG.* 7717: Gerhard, *ECV.* pls. 26-29: Welcker, *Alt. Denk.* iii, p. 144: Roscher, i, pp. 806 (central group of *A*), 808: *F.R.* ii, p. 187, figs. 66-69 (attr. to Makron): *Ann. d. Inst.* 1860, p. 321: Duruy, *Hist.* ii, p. 660 (*A*).
- A.* Boreas and Oreithyia. OREIO . . . (r.) BORAS.  
*B.* Bringing the news to Erectheus.
45. This is now under Brygos 27 *bis*.
46. BOSTON 89.272. Kylix. Formerly in Bassegio Coll., then Lanciani Coll., Rome: h. 0.142, d. 0.33.  
*Cat.* p. 142, no. 389: Gerhard, *Aus. Vas.* 282 = Reinach, ii, p. 139: *Arch. Anz.* 1890, p. 53, no. 7: Nicole, *Corpus* 88, sec. 2, no. 7: Hartwig, p. 295, no. 5: Wernicke, *AZ.* 1885, pp. 259 ff., pls. 18-19: Beazley, no. 69.
- I.* Man and boy.  
*A* and *B.* Men and youths conversing.
47. BOSTON 01.8022. Kylix. From Orvieto: h. 0.13, d. 0.34.  
*Ann. Report Mus. Fine Arts*, 1901, p. 33, no. 13: Hartwig, pp. 279-283, figs. 40 a-c: Beazley, no. 70: Jacobsthal, *Gött. Vas.* p. 19, fig. 31: Nicole, *Corpus* 88, sec. 2, no. 2.
- I.* Man on couch and woman putting her thumb into his mouth.  
*A* and *B.* Men and women conversing.

48. BOSTON 08.293. Kylix: h. 0.085, d. 0.231.  
*Ann. Report Mus. Fine Arts*, 1908, p. 61: Beazley, no. 91.  
*I.* Youth in mantle.  
*A.* Three youths wearing cloaks over their shoulders.  
*B.* Bearded man, and two youths similarly draped.
49. BOSTON 10.177. Stamnos: h. 0.381, d. 0.208.  
*Ann. Rep. Mus. F. A.* 1910, p. 62: Studniczka, *Jhb.* 1911, p. 133, fig. 35: Beazley, no. 109.  
*A.* Psychostasia: Hermes with kerykeion and pair of scales in which are two small figures of warriors, and a woman.  
*B.* Youth, man, and old man.
50. BOSTON 13.67. Kylix. Formerly in Bassegio Coll., Rome: d. 0.281.  
*Cat.* p. 144, no. 394: Gerhard, *Aus. Vas.* 57, 3-4 = Reinach, ii, p. 38, 11: Nicole, *Corpus* 88, sec. 2, no. 10: Hartwig, p. 299, no. 14: Beazley, no. 32.  
*I.* Dionysos and silen. Cf. interior of Brussels kylix signed by Hieron. HO ΓΑΙΣ ΚΑΛΟΣ.
51. BOULOGNE 51. Formerly in Panckoucke Coll. Kylix.  
Hartwig, p. 300, note 1, no. 4: M. Mayer, *Arch. Anz.* 1889, p. 185: Beazley, no. 47.  
*I.* Man standing by altar.  
*A* and *B.* Komos.
52. BRUNSWICK, GERMANY. Kylix (fragment).  
Beazley, no. 77.  
*I.* Upper part of youth leaning on a stick.
53. BRUSSELS 264. Kylix.  
Hartwig, p. 298, no. 13: Beazley, no. 39.  
*I.* Youth.  
*A* and *B.* Komos.
- 54 a-d. BRYN MAWR. Kylix.  
Four fragments. Published by Miss Swindler, *AJA.* 1916, pp. 339-344. The first numbers are those in Beazley's list.  
a 33 (Sw. no. 17, fig. 21). Maenad.  
b 53 (Sw. p. 344 f). Youth lying down.  
c 54 (Sw. p. 344 g). Symposium.  
d 84 (Sw. 10, 11, fig. 20). Youths.

55. COPENHAGEN. Kylix. Formerly in Van Branteghem Coll.  
 From Italy: d. o.20.  
*Van Branteghem Sale Cat.* no. 73, pl. 23: Hartwig, p. 288,  
 pl. 30, 1: Klein, *Ephem. Arch.* 1890, p. 17: Beazley,  
 no. 107.  
*I.* Man standing holding a lyre and smelling a flower.
56. DEEPDENE 48.<sup>1</sup> Column krater: h. o.395.  
*Sale Cat.* p. 11, pl. 2: Tischbein, iv, pl. 41 = Reinach, ii,  
 p. 330, 1: *El. Cér.* iii, pl. 95: Inghirami, *Vas. Fitt.* i, pl. 18:  
 Beazley, no. 112.  
*A.* Hermes pursuing woman.  
*B.* Man and youth.
- 57a. FLORENCE. Kylix.  
 Beazley, no. 31.  
*I.* Silen and maenad.
- 57b. FLORENCE. Fragments from Vetulonia.  
 Beazley, no. 83.  
 Youths.
58. FLORENCE 3943 (485). Kylix. From Chiusi: d. o.202.  
 Beazley, no. 27: Milani, *Mus. Arch.* i, p. 152.  
*I.* ?  
*A* and *B.* Maenad between two silens on each side.
59. FLORENCE 75589. Kylix. From Falerii.  
 Beazley, no. 93.  
*I.* Man with purse.
60. GÖTTINGEN 30. Kylix (fragments).  
 Jacobsthal, *Gött. Vas.* p. 18, figs. 29 and 30: Beazley, no. 55.  
*I.* Figure lying down.  
*A* and *B.* Male and female figures: chair.
61. HARTWIG'S COLL., ROME ?<sup>2</sup> Kylix (fragment). From Or-  
 vieto.  
 Hartwig, p. 303, note 1.  
*I.* Silen seizing maenad.

<sup>1</sup> Acquired at the recent sale by the Hon. Marshall Brooke.

<sup>2</sup> I have been unable to discover the present location of this fragment.

- 62 a-d. HEIDELBERG B 7, B 17, B 59, B 60. Kylix (fragments).  
 a B 7 (Beazley, no. 82). Int. Woman. Ext. Women.  
 b B 17 (Beazley, no. 34). Int. Woman seated with  
 wreath. Ext. Silens.  
 c B 59 (Beazley, no. 81). Man.  
 d B 60 (Beazley, no. 80). Youth with flower.

63. LONDON, BRIT. MUS. E 58. Kylix: h. 0.117, d. 0.288.  
*Cat.* iii, p. 81 (attr. to Douris?): *Mon. d. Inst.* iv, pl. 33 =  
 Reinach, i, p. 129, 1: Braun, *Ann. d. Inst.* 1846, p. 228:  
*El. Cér.* iii, pl. 89, pp. 230, 255: Roscher, i, 2404: Murray,  
*Des.* no. 37: Beazley, no. 101.

*I.* Hermes with lyre and kerykeion.

*A* and *B.* Palaistra. Three athletes and a trainer on each side.

64. BRIT. MUS. E 59. Kylix. From Nola: h. 0.085, d. 0.225.  
*Cat.* iii, p. 81 (attr. to Douris?): Murray, *Des.* no. 38  
 (Douris?), (*I*): Beazley, no. 86.

*I.* Youth holding a hare by the ears.

*A.* Three youths, the central figure seated on chair, playing the flutes.

*B.* Three youths, the central figure seated on a cushion or a cube.

65. BRIT. MUS. E 62 (850). Kylix: h. 0.135, d. 0.33.  
*Cat.* iii, p. 84: Murray, *Des.* no. 41 (*I*): Beazley, no. 73:  
 Hartwig, p. 295, no. 7.

*I.* Bearded man, seated, and a nude boy who offers him a goat's leg (?).

*A.* Three men sitting, one standing. The sitting youth has his hands clasped on his knees.<sup>1</sup>

*B.* (Side *A* in Hartwig). Four bearded men, three sitting, one standing.

<sup>1</sup> For the youth with his hands clasped on his knees, cf. Hartwig, p. 350, note 1.

66. BRIT. MUS. E 63. Kylix. From Orvieto: h. 0.108, d. 0.305.  
*Cat.* iii, p. 85: Beazley, no. 98: Gardiner, *Greek Ath. Sp.*  
 p. 403, fig. 132 (detail of A).  
*I.* Two boxers and trainer. Lower part missing.  
*A.* Group of five boxers (head of only one preserved),  
 grouped around two bearded trainers. The scene is evi-  
 dently the taking of the oath.<sup>1</sup>  
*B.* Fragmentary. Traces of three figures. Podanipter  
 under handle.
67. BRIT. MUS. E 134<sup>(3)</sup>. Kylix (fragment).  
*Cat.* iii, p. 135 ('style of Hieron'): Beazley, no. 23.  
*I.* Silen attacking maenad.
68. MADRID 154 (Inv. 11.268). Kylix. From Etruria: h. 0.13,  
 d. 0.29.  
*Cat.* p. 82, pls. 17 (*I*), 18 (*A*): Beazley, no. 40: Ossorio,  
*Vasos griegos*, pl. 34, pp. 87, 119: Nicole, *Corpus* 88, sec.  
 2, no. 12.  
*I.* Youth playing kithara.  
*A* and *B.* Youths in conversation. Presentation of a hare.  
 Chairs, without backs, under each handle.
69. MUNICH 2643 (Jahn 596). Kylix.  
*Cat.* (Jahn) p. 195: Beazley, no. 51: Hartwig, p. 372,  
 note 1, no. 3 (attr. to Brygos): Tonks, *Brygos*, no. 1, p.  
 116 (attr. to Brygos).  
*I.* Bearded man singing, a lyre in his l. a kylix in his right  
 hand.  
*A.* Two bearded men on couches, a female flute-player, and  
 nude boy.  
*B.* Youth and bearded man on couches and female flute-  
 player.

<sup>1</sup> For the taking of the oath, cf. Sittl, *Gebärd.* p. 138, note 5: Baumeister, p.  
 2027, figs. 2194, 2197.



70. MUNICH 2656 (Jahn 603). Kylix.  
 Klein, p. 163: *LI*. p. 100, no. 5: *CIG*. 7800 b; Hartwig, p. 300: Beazley, no. 78: Wernicke, p. 59, no. 3.  
*I*. Youth leaning on stick holding purse. ΓΡΑ + ΣΙΤΕΥΕΣ  
 ΟΣ ΚΑΥΟΣ (retr.).  
*A*. Five youths, central figure holding a hare. ΑΡΙΣΤΑ-  
 ΛΟ[Ρ]ΑΣ ΚΑΥΟΣ ΓΡΑ + ΣΙΤΕΥΕΣ ΚΑΥΟΣ ΓΡΑ + ΣΙΤΕ-  
 ΥΕΣ . . . ΤΕΥΣ ΚΑΥΟΣ.  
*B*. The same.
71. MUNICH 2657 (Jahn 507). Kylix.  
*Cat.* (Jahn) p. 172: Gerhard, *Aus. Vas.* 283-284<sup>1</sup> = Reinach, ii, p. 140, 4, 5, 7, 10: Beazley, no. 87.  
*I*. Silen.  
*A*. Three youths seated.  
*B*. Bearded man and youth seated; between them a youth displaying his figure.
72. MUNICH 2658 (Jahn 505). Kylix.  
*Cat.* (Jahn) p. 171<sup>2</sup>: Hartwig, p. 300, no. 1: Beazley, no. 90. For figure on *A* holding hare, cf. *Aus. Vas.* 278 (attr. to Brygos by Hartwig, p. 341).  
*I*. Youth in mantle.  
*A*. Two bearded men and youth holding a hare by the ears.  
*B*. Two youths and two bearded men. Square base under each handle.
73. MUNICH 2673 (Jahn 669). Kylix.  
*Cat.* (Jahn) p. 212: Beazley, no. 50.  
*I*. Youth with chlamys over his shoulders, holding a kylix and a jug in his hands.
74. MUNICH 2674 (Jahn 275). Kylix.  
*Cat.* (Jahn) p. 80: Beazley, no. 96.  
*I*. Youth running with dog. ΚΑΥΟΣ.

<sup>1</sup> Numbers 4 and 8 in Gerhard's plate are wrongly numbered; 4, 5, 6, and 7 there belong to this vase.

<sup>2</sup> Jahn, in a note to the description of this vase in the *Cat.*, refers to *Aus. Vas.* iii, p. 147 which is clearly wrong.

75. MUNICH (Jahn 376). Pointed amphora. From Vulci.  
*Cat.* (Jahn) p. 121: *Cat. étr.* 105: *Res. étr.* 1838, p. 10, 33:  
*Nouv. Annales*, 1839, p. 358, pls. 22-23 = Reinach, i, p.  
 239-240: Gerhard, *ECV.* p. 39: Welcker, *Alt. Denk.* iii,  
 p. 144: Pauly-Wiss. iii, p. 728: Furtwängler, *MW.* p. 235,  
 note 4: Roscher, i, p. 806 (A); iii, p. 952: Baumeister,  
 i, p. 352, fig. 373 (A): Perrot, *Mon. Grecs.* 1874, pp. 42 ff.:  
 Kretschmer, p. 177: Furtwängler, *F.R.* ii, pp. 186-192,  
 pls. 94-95 (attr. to Makron): Leonard, Pauly-Wiss. p.  
 1529, no. 25 (disagrees).  
 Continuous frieze: Boreas and Oreithyia. BORAS (r.)  
 OREIOVA (r.) ERSE (r.) ΓANΔPOΣ KEKPOΣ AΛ-  
 VAVPOΣ (r.) ERE + SEΣ (r.) <AVOΣ.  
 Graffito on base AΓ
76. NAPLES, SANTANGELO 269. Kylix: h. 0.09, d. 0.23.  
*Cat.* p. 693: Beazley, no. 45.  
*I.* Komast. ΘVPMOΣ.  
*A* and *B.* Komos.
77. NAPLES SA 700. Column krater: h. 0.43.  
*Cat.* p. 807: *Bull. d. Inst.* 1842, p. 8: Panofka, *AZ.* 1848,  
 p. 224, no. 24: Beazley, no. 111.  
*A.* Youth arming and woman. *B.* Old man.
78. NEW YORK 06.1152. Kylix. Formerly in coll. of Joseph  
 von Kopf: h. 0.13, d. 0.285.  
 Beazley, no. 29.  
*I.* Maenad and silens.  
*A* and *B.* Maenads and silens.
79. NEW YORK 07.286.49. Kylix (fragment). From Arezzo?  
 h. 0.105.  
 Beazley, no. 9.  
*I* only preserved. Couch with two male figures on it; under-  
 neath a youth lying on his back. AMVXOΣ.
80. NEW YORK GR 573. Kylix: h. 0.095, d. 0.23. The surface  
 has been considerably overpainted.  
 Beazley, no. 92.  
*I.* Youth with flower.  
*A* and *B.* Youths and men.

81. NEW YORK GR 1120. Kylix: h. 0.085, d. 0.195.  
 Beazley, no. 97.  
*I.* Youth and dancing girl.
82. ORVIETO, FAINA COLL. 36. Kylix. From Orvieto: d. 0.285.  
 Cardella, *Mus. Faina*, p. 41: Beazley, no. 25.  
*I.* Maenad.  
*A* and *B.* Silens and maenads.
83. OXFORD 301. Kylix: d. 0.23.  
*Cat.* p. 28, pl. 22, 3: Beazley, no. 49.  
*I.* Youth running, holding a kylix.
84. OXFORD 1911.631. Kylix (fragments).  
 Beazley, no. 57.  
*A* and *B.* Symposium.
85. PALERMO. Kylix.  
 Beazley, no. 89.  
*I.* Youth reclining: kottabos.  
*A* and *B.* Youths.
86. PALERMO 1471. Kylix (fragment): h. 0.12, d. 0.295.  
 Inghirami, *Mus. Chiusino*, pl. 69: Beazley, no. 103: Benn-  
 dorf, *Heroön*, p. 180, fig. 151.  
*I.* Sacrifice.
87. PARIS, CAB. D. MÉD. 560. Kylix (fragments): d. about 0.40.  
*Cat.* ii, pp. 419-422, fig. 103: Hartwig, p. 295, no. 3:  
 Beazley, no. 72.  
*I.* Seated woman and man.  
*A.* Woman seated and two men.  
*B.* Men seated and standing, two playing lyres.
88. CAB. D. MÉD. 561. Kylix (fragments).  
*Cat.* ii, p. 422, fig. 104: Beazley, no. 76.  
*I.* Traces of feet of female figures.  
*A* or *B.* Traces of female figure sitting on folding chair.
89. CAB. D. MÉD. 564. Kylix (fragments).  
*Cat.* ii, p. 424: Beazley, no. 75.  
*I.* Traces of a male figure.  
*A* or *B.* Two draped youths.

90. CAB. D. MÉD. 565. Kylix (fragments).

*Cat.* ii, p. 424: Beazley, no. 15.

*I.* Zeus?

*A.* Traces of feet of several figures and a figure possibly a maenad.

91. PARIS, LOUVRE G 147. Kylix: h. 0.12, d. 0.29.<sup>1</sup>

*Cat.* iii, p. 983: Klügmann, *Ann. d. Inst.* 1863, pl. C (*I*) = Reinach, i, p. 308: Baumeister, iii, p. 1330, fig. 1484: Roscher, ii, 571 (*I*): Harrison and MacColl, pl. 22 (*I*): Harrison, *Myth. Int.* fig. 18 (*I*): Hartwig, p. 296, no. 8: Beazley, no. 14: Nicole, *Corpus* 88, sec. 2, v. no. 4.

*I.* Prokne, Itys, and Philomela.

*A* and *B.* Men and youths with hares. Chair and folding stool under handles. Seven figures on each side.

92. LOUVRE G 148. Kylix: h. 0.115, d. 0.315. Style similar to G 141.

*Cat.* iii, p. 984: Hartwig, p. 295, no. 4: Nicole, *Corpus* 88, sec. 2, v. no. 4: Klein, *LI.* p. 153, no. 3: Beazley, no. 68.

*I.* Bearded man holding lyre, conversing with a youth who holds a purse.

*A.* Remains of three pairs of men and youths. Α<ΟΓΟΚΥΕ< W<ΙΓΙΔΕ< <ΤΟΜΦ ΑΠΙ<Τ.<sup>2</sup>

*B.* Three pairs of men and women. [ΑΚΕ<]ΤΟΠΙΔΕ< [Κ]Αν[Ο<].

93. LOUVRE G 149. Kylix: h. 0.098, d. 0.285.

*Cat.* iii, p. 985: Hartwig, p. 296, no. 9: Beazley, no. 85: Nicole, *Corpus* 88, sec. 2, v. no. 4.

*I.* Youth with cup making a libation at an altar.

*A* and *B.* Bearded men and youths. Three figures on each side.

<sup>1</sup> The surface of the vase is badly corroded. Cf. Hartwig, pls. 30, 3 and 31.

<sup>2</sup> Hartwig reads the inscriptions as [ΑΠΙ]<ΤΟΜ[ΕΝΕ<] ΑΠΙ<Τ[Α-ΛΟΡΑ<]. Pottier reads ΑΠΙ<ΤΟΜΕΝΕ<.

94. LOUVRE G 150. Kylix (fragments).  
*Cat.* iii, p. 985: Nicole, *Corpus* 88, sec. 2, v. under no. 4: Hartwig, p. 298, no. 12: Beazley, no. 43. For figures on A, cf. Hartwig, pl. 29 and Brit. Mus. E 61.  
*I.* Remains of two feet and amphora with pointed foot.  
*A.* Youths, bald-headed man dancing, and female flute-player. Amphora with pointed foot under handle.  
*B.* Remains of a dancing man carrying a vase. The rest missing.
95. LOUVRE G 153. Kylix (fragments).<sup>1</sup>  
*Cat.* iii, p. 999 (attr. to Brygos): Beazley, no. 8 (attr. to Makron).  
*I.* Achilles on couch under which is the body of Hektor (only the head preserved).  
*A* and *B.* Iliupersis (?) Neoptolemos and Polyxena (?) ΜΟΞ either [Πρια]μος or [Νεοτπολε]μος ΟΝΟ+ΞΕΝ [Π]ολο+σεν[η]?
96. LOUVRE G 157. Kylix: h. 0.12, d. 0.31.  
*Cat.* iii, p. 1007 (attr. to Brygos): Hartwig, p. 337 (attr. to Brygos): Beazley, no. 37 (attr. to Makron): Nicole, *Corpus* no. 70, sec. 2 (attr. to Brygos).  
*I.* Flute-player and man leaning on a stick. Hartwig describes the latter wrongly as seated on a couch.  
*A* and *B.* Komos. Cf. the Würzburg kylix (Brygos 9\*).
97. LOUVRE G 158. Kylix (fragment).  
*Cat.* iii, p. 1007 (attr. to Brygos): Beazley, (v. Caskey, *AJA.* 1915, p. 132, note 2) attributes the fragment to Makron, no. 99 in his list: Nicole, *Corpus* no. 70, sec. 2.  
*I.* Ephebos (legs and lower part of cloak preserved).  
*A.* Lower part of two epheboi wrestling before a trainer.  
*B.* Wanting.
98. LOUVRE G 160. Kylix (fragment).  
*Cat.* iii, p. 1008 (attr. to Brygos): Beazley, no. 26 (attr. to Makron).  
*I.* Maenad with fawn.  
*A* and *B.* Missing.

<sup>1</sup> Pottier remarks that it is not absolutely certain that the fragments belong to the same vase, and compares it with the Vienna kotyle no. 328.

99. LOUVRE G 245. Kylix: d. 0.325.

*Cat.* iii, p. 1028. The vase is not a plate as stated in the catalogue but the center of an old kylix pared down. Potter attributes the vase to the Euphronios-Douris group. Beazley, no. 102.

*I.* Youth at herm.

100. LOUVRE G 264. Kylix: h. 0.145, d. 0.32.

*Cat.* iii, p. 1031 (attr. to Bald-head Master): Gerhard, *Aus. Vas.* 239 = Reinach, ii, p. 121: Hartwig, p. 299, no. 16 (attr. to Makron): *Rev. Arch.* 1898, ii, p. 159, fig. 5 (*A*).

*I.* Bearded man and seated youth playing the lyre. HO ΓΑΙΣ ΚΑΥΟΣ.

*A.* Embassy to Achilles (side *B* in *Cat.*). HO ΓΑΙΣ ΚΑΥΟΣ.

*B.* Greek chiefs in council.

101. LOUVRE G 266. Kylix: h. 0.09, d. 0.23.

*Cat.* iii, p. 1032 (attr. to the Bald-head Master?): Beazley, no. 16.

*I.* Warrior adjusting helmet.

*A* and *B.* Sphinx and the Thebans.

102. LOUVRE G 271. Kylix: h. 0.095, d. 0.225.

*Cat.* iii, p. 1033 (attr. to Douris): Beazley, no. 17.

*I.* Youth with quail.

*A* and *B.* Warriors arming. Cf. Vienna 324 (F.R. i, pl. 53).

103. LOUVRE G 277. Kylix: h. 0.115, d. 0.285.

*Cat.* iii, p. 1035 (attr. to Brygos): Beazley, no. 38.

*I.* Bearded man and boy wearing a hat.

*A* and *B.* Komos.

104. LOUVRE G 293. Kylix (fragment).

Not mentioned in *Catalogue*: Beazley, no. 100.


*A.* Athlete with thong.

105. LOUVRE G 311.<sup>1</sup>

<sup>1</sup> This attribution, originated by Beazley, was withdrawn by him as his book went to press.



106. LOUVRE G 349. Column krater: h. 0.34.  
*Cat.* iii, p. 1091 (attr. to Makron).  
*A.* Maenads.  
*B.* Man and youth.
107. LOUVRE S 1318. Kylix (fragments).  
 Not mentioned in *Cat.*: Beazley, no. 74.  
*I.* Youth and boy.  
*A* and *B.* Youths and boys.
108. PETROGRAD 652 (St. 850). Kylix: h. 0.10, d. 0.34.  
*Cat.* i, p. 357; (W.) p. 85: Beazley, no. 46.  
*I.* Komast.  
*A* and *B.* Komos.
109. PETROGRAD 659 (St. 1614). Kylix.  
*Cat.* ii, p. 229; (W.) p. 85: Gerhard, *Aus. Vas.* pls. 283-284 = Reinach, ii, p. 140, 3. 9, side *A* omitted: Beazley, no. 88.  
*I.* Youth with purse (oil flask?).  
*A* and *B.* Youths.
110. PHILADELPHIA 2515. Kylix. From Chiusi: h. 0.084, d. 0.191.  
 Beazley, no. 95.  
*I.* Nude youth to r.
111. ROME, VATICAN 546 (209). Kylix. From Vulci: d. 0.31.  
*Mus. Greg.* ii, 78, 2 (ii, 82): Helbig-Reisch, *Führer*, i, p. 332: Beazley, no. 44.  
*I.* Man laying flower on altar.  
*A* and *B.* Komos. Four youths on each side.
112. VATICAN 587 (218). Kylix. From Vulci: d. 0.29.  
*Mus. Greg.* ii, 78, 1 (82, 1 a-b): Helbig-Reisch, *Führer*, i, p. 349: Gerhard, *Aus. Vas.* pls. 295-296 = Reinach, ii, p. 146, 1, 3, 5, 6: Klein, p. 163 and Studniczka: Nicole, *Corpus* 88, sec. 2, no. 5: Hartwig, p. 294, no. 1: Beazley, no. 71.  
*I.* Youth and girl.  
*A* and *B.* Men and women in house. Cube with cushion and work-basket under handles.

113. ROME, VILLA GIULIA. Kylix (fragment). From Campagnano.  
 Beazley, no. 79: *Mon. Ant. Linc.* xxiii, (1913), pp. 279, 283, fig. 3.  
*A.* Youth offering fruit to a boy.
114. ROME, VILLA GIULIA 836. Column krater. From Civita Castellana.  
 Helbig-Reisch, *Führer*, ii, p. 369, no. 1796 n: Beazley, no. 110.  
*A.* Silen carrying maenad.  
*B.* Komast.
115. VIENNA, OESTERR. MUS. 320. Kylix (offset rim): h. 0.093, d. 0.21.  
*Cat.* p. 40, fig. 23 (*A*): Beazley, no. 56.  
*I.* Symposium. Youth on couch.  
*A* and *B.* Youths and bearded men on couches, three figures on each side.  
 Graffito on foot 
116. Disappeared. Kylix. Formerly in Bassegio Coll., Rome.  
 Hartwig, p. 294, no. 2: drawing in Berlin Mus. *Mappe*, 21, 48.  
*A.* Men and women.
117. Disappeared. Kylix. Formerly in Califano Coll., Capua.  
 Hartwig, p. 295, no. 6: Meier, *AZ.* 1884, p. 249. The description of the vase would apply to Boston 08.293, except that the youth on *I* has no flower or stick.  
*I.* Youth draped in cloak with flower, leaning on a stick.  
*A* and *B.* Three figures on each side all draped in cloaks.
118. Disappeared. Kylix. Formerly in Canino Coll.  
 Gerhard, *Aus. Vas.* pl. 276, 3-4 = Reinach, ii, p. 135, 13-16: Beazley, no. 94.  
*I.* Man with hare.  $\text{HO } \Gamma\text{A}\text{I}\varsigma \text{ KAVO}\varsigma$ .

119. Disappeared. Kylix. From Corneto.  
 Hartwig, p. 296, no. 10: drawing in the *Apparat* of the German Arch. Institute in Rome, *Mappe* xii, 71 b. Cf. the Copenhagen Kylix, Hartwig, pl. 30, 1.  
*I.* Bearded man sitting and playing lyre.  
*A* and *B.* Three figures on each side, some sitting, some standing. One plays the flute and another holds out the lyre. Folding stool under handle.
120. Disappeared. Kylix. Formerly in Gerhard's Coll.  
 Hartwig, pp. 296-298, figs. 41 a-c: Nicole, *Corpus* 88, sec. 2, no. 9: drawing in the *Apparat* of the Berlin Museum, *Mappe* 21, 96.  
*I.* Youth with lyre to which is attached a basket [practically a duplicate of the figure on the Acropolis Hippodamas kylix (*Jahrb.* 1887, p. 164)].  
*A.* Four youths, one seated playing lyre, one offering a hare. Chair under handle.  
*B.* Four youths, one sitting holding hare.
121. Disappeared. Kylix. Formerly in Warren Coll., Lewes.  
 Beazley, no. 52.  
*I.* Man lying down and flute-player, frontal head. Symposium.  
*A* and *B.* Symposium.

## SUBJECTS

Myth., 8\*, 11\*, 13\*, 40, 41 e,  
41 f, 44, 49, 56, 63, 75, 90 ?  
Heroic, 6\*, 26\*, 41 e, 91, 101.  
Epic, 4\*, 7\*, 9\*, 11\* ?, 25\*, 26\*,  
41 a, 41 h, 95, 100.  
Bacchic, 3\*, 10\*, 14\*, 19\*, 23\*,  
24\*, 27\*, 31\*, 32\*, 41 g, 43,  
50, 54 a, 57, 58, 61, 62 b, 67,  
71, 78, 82, 98, 106, 114.  
Komastic, 12\*, 19\*, 20\*, 27\*,  
38, 51, 53, 73, 76, 81, 83, 94,  
96, 103, 108, 111, 114.  
Symposium, 22\*, 47, 54 c, 60,  
69, 79, 84, 85, 115, 121.  
Genre, 5\*, 15\*, 16\*, 17\*, 19\*,  
20\*, 21\*, 28\*, 29\*, 30\*, 37,  
39, 41 b-d, 42, 46, 47, 48, 49,  
51, 52, 54 b-e, 55, 59, 62 a,  
b, d, 64, 65, 68, 70, 71, 72,  
74, 80, 87, 88, 89, 91, 92, 93,  
99, 100, 102, 107, 109, 110,  
112, 113, 116-120.  
Military, 37 *bis*, 77, 101, 102.  
Athletic, 63, 66, 97, 104.  
Sacrifice, 86, 93, 111.

## SHAPES

Kantharos, 8\*.  
Kotyle, 9\*, 13\*, 25\*, 32\* ?  
Kylix, 1\*-7\*, 10\*-12\*, 14\*-24\*,  
26\*-31\*, 33\*-36\*, 37, 37 *bis*,  
38-41, 43, 46-48, 50-55, 57-  
74, 76, 78-104, 107-113,  
115-121.  
Amphora, Pointed, 44, 75.  
Stamnos, 49.  
Krater, Column, 56, 77, 106,  
114.  
Pyxis, 42.

## OTHER ATTRIBUTIONS

Brygos, 62, 97, 109.  
Douris, 82.  
Euergides, 21.  
Hermonax, 7e.  
Pasiades, 1\*.

## HILINOS

The potter for Psiax (*v.* Psiax, 4<sup>\*</sup>).

## HISCHYLOS

For a general survey of the vases signed by this potter, *z*. Walters, *JHS*. 1909, pp. 103-119, pls. 8-12: Klein, pp. 97-99.

He signs only with the *εποιεσεν* and usually with some other artist as painter. Walters gives thirteen vases signed by him of which two are b.f. and are not considered here.

Of the eleven r.f. vases, four are signed by Epiktetos as painter and one by Pheidippos. Of the six others, three bear the signature of Hischylos alone, two have fragmentary signatures which are most probably to be restored with his name, and one is doubtful.<sup>1</sup>

1\*. LONDON, RICKETTS-SHANNON COLL. Eye kylix: h. 0.13, d. 0.35.

Walters, *JHS*. 1909, pp. 111-114, pl. 8 (*I* and *A*).

*I*. b.f. Warrior and serpent. Signature incised below one of the handles  $\text{HIS} + \text{VVO}\varsigma : \text{EP}[\text{O}]\text{IE}\varsigma\text{EN}$ .

*A*. r.f. Nose.

*B*. r.f. Same.

2\*. MUNICH (Jahn 1160). Kylix. From Vulci.

*Cat.* (Jahn) p. 332, no. 1160.

Brunn, *KG*. ii, p. 700, no. 3.

*CIG*. 8229 b.

Klein, no. 10; *Euphronios*, p. 305, no. 20.

Walters, no. 18.

Hartwig, p. 21, no. 9.

Nicole, *Corpus* 60, no. 10.

*I*. Youth holding pick-axe.  $\text{HIS} + \text{A} + \text{VVO}\varsigma \text{ EP}[\text{O}]\text{IE}\varsigma\text{EN}$ .

*A*. Youth leading horse. . . .  $\text{NO}\varsigma$ .

*B*. Youths arming and woman.

<sup>1</sup> The cut on the facing page represents Hischylos 1\*: of Hischylos 2\* no cut is to be had at present.





- 3\*. PARIS, LOUVRE G 4. Kylix. From Etruria: h. 0.125, d. 0.31. Companion-piece to Louvre G 4 *bis*.  
*Cat.* iii, p. 883; *Album*, ii, p. 137, pl. 88 (attr. to Pamphaios).  
*Cat. Campana*, ser. iv-vii, no. 642.  
 Brunn, *KG.* ii, p. 723, no. 8.  
 Klein, no. 16; *Euphronios*, p. 317, no. 71 (attr. to Pamphaios).  
 Corey, p. 81.  
 Walters, no. 19.  
 Beazley, *VA.* p. 23.<sup>1</sup>  
 Nicole, *Corpus* 62, attributions no. 2 (attr. to Pamphaios).  
*I.* Nude woman laying cushion on bed. Except for the cushion and corner of the bed, the figure is modern.  
*A.* Amazons in combat. On foot . . . . . ΟΣ ΕΡΟΙΕΣΕΝ.  
*B.* Same.

<sup>1</sup> According to Beazley the signature does not belong to the vase.





4\*. LOUVRE G 4 *bis*. Kylix. Formerly in Campana Coll.: h. 0.13, d. 0.33. A companion-piece to Louvre G 4, and undoubtedly by the same hand.

*Cal.* iii, pp. 883-885 (does not mention the inscription).  
Walters, no. 20.

Nicole, *Corpus* 62, attributions no. 3 (attr. to Pamphaios).

I. Man playing a lyre wearing a net (κεκρύφαλος) on his head. . . . . \O< H<HO<E (retr.) (ἐποίησε ?)<sup>1</sup>

A. Youths and horses.

B. Amazons in combat. On shield \O>.

<sup>1</sup> So Walters. M. Pottier informs me that the inscription reads . . MO< E . . N< H I <E.





5\*. WÜRZBURG 357. Formerly Campanari 55. Eye kylix  
From Vulci: h. 0.15, d. 0.35.

*Cat.* iii, p. 91.

Brunn, *Bull. d. Inst.* 1865, p. 55.

Klein, no. 7; *Euphronios*, p. 294, no. 16.

Walters, no. 16, fig. 2 (*I*), cf. Hartwig, p. 642, pl. 70, 1.

Hartwig, p. 21, no. 6.

Nicole, *Corpus* 60, no. 7.

*I.* b.f. Youth with chlamys. ΗΙΣ + ΨΥΧΟΣ ΕΓΟΙΕΣΕΝ (r.).

*A.* r.f. Nude warrior picking up shield.<sup>1</sup> ΗΟ ΓΑΣ ΚΑΥΟΣ.

*B.* r.f. Diskobolos. ΚΑΥΟΣ ΗΟ ΓΑΣ.

<sup>1</sup> It has been impossible to obtain a reproduction of either of the exterior pictures.



6\*. ? Eye kylix. Formerly in Coll. of Aug. Castellani, Rome.  
From Vulci.

*Bull. d. Inst.* 1868, p. 74.

Klein, p. 98, no. 6; *Euphronios*, p. 291, no. 1.

Walters, *JHS.* 1909, pp. 110, no. 1, 118, no. 6.

Nicole, *Corpus* 60, no. 6.

I. b.f. Deer. . . . . \O< ΕΠΟΙΕΣΕΝ.

A. r.f. Athlete with halteres (lower part missing).

B. Uncertain object.

7\*. v. Epiktetos 7\*.

8\*. v. Epiktetos 23\*.

9\*. v. Epiktetos 16\*.

10\*. v. Epiktetos 28\*.

11\*. v. Pheidippos 1\*.

#### SUBJECTS

Military, 1\*, 2\*, 5\*.

Heroic, 3\*, 4\*.

Athletic, 5\*, 6\*.

Genre, 3\*?, 4\*, 5\*.

#### SHAPES

Eye kylix, 1\*, 5\*, 6\*.

Kylix, 2\*-4\*.

## HYPSIS

Klein, p. 198.

Furtwängler, F.R. ii, pp. 112-116.

Hoppin, *Euthymides and his Fellows*, pp. 135-145.

Nicole, *Corpus* 90, no. 1.

Little is known about the artist Hypsis. Only one complete signature as painter is preserved, the other lacking the verb. Hoppin regards him as an associate of Euthymides.

1\*. MUNICH (Jahn 4). Hydria. From Vulci.<sup>1</sup>

*Cat.* (Jahn) p. 2.

Brunn, *KG.* ii, p. 701.

*CIG.* 8313.

*Bull. d. Inst.* 1829, p. 109.

*Ann. d. Inst.* 1831, p. 243.

Klein, p. 198.

Nicole, *Corpus* 90, no. 1.

Walters, i, p. 429.

Roscher, i, p. 2856.

Fölzer, p. 115, no. 173.

*Mon. d. Inst.* i, pl. 27, no. 24 = Reinach, i, p. 75, no. 24.

Gerhard, *Aus. Vas.* 103 = Reinach, ii, p. 57.

Gerhard, *Rapp. Volc.* nos. 374, 697.

Meier, *AZ.* 1884, p. 252.

F.R. ii, pp. 112-116, pl. 82.

Hackl, p. 40, xlvii a, 420; 49, lxix, 564.

Panofka, *Vasenbild.* pl. 1, 5.

Hoppin, *Euth. and his Fellows*, p. 135, pl. 35.

Shoulder: Charioteer, quadriga, and two youths mounted on horses. ΚΑΥΟΣ + ΑΙΠΕ ΣΙΜΟΣ ΗΕΡΙΟΣ.

Main picture: Three Amazons. ΑΝΤΙΟΓΕΑ + ΕΥ + Ε  
ΗΥΘΟΓΥΕ ΑΝΔΡΟΜΑ + Ε ΗΥΘΣΙΣ ΕΛΡΑΘΣΕΝ.

Graffito

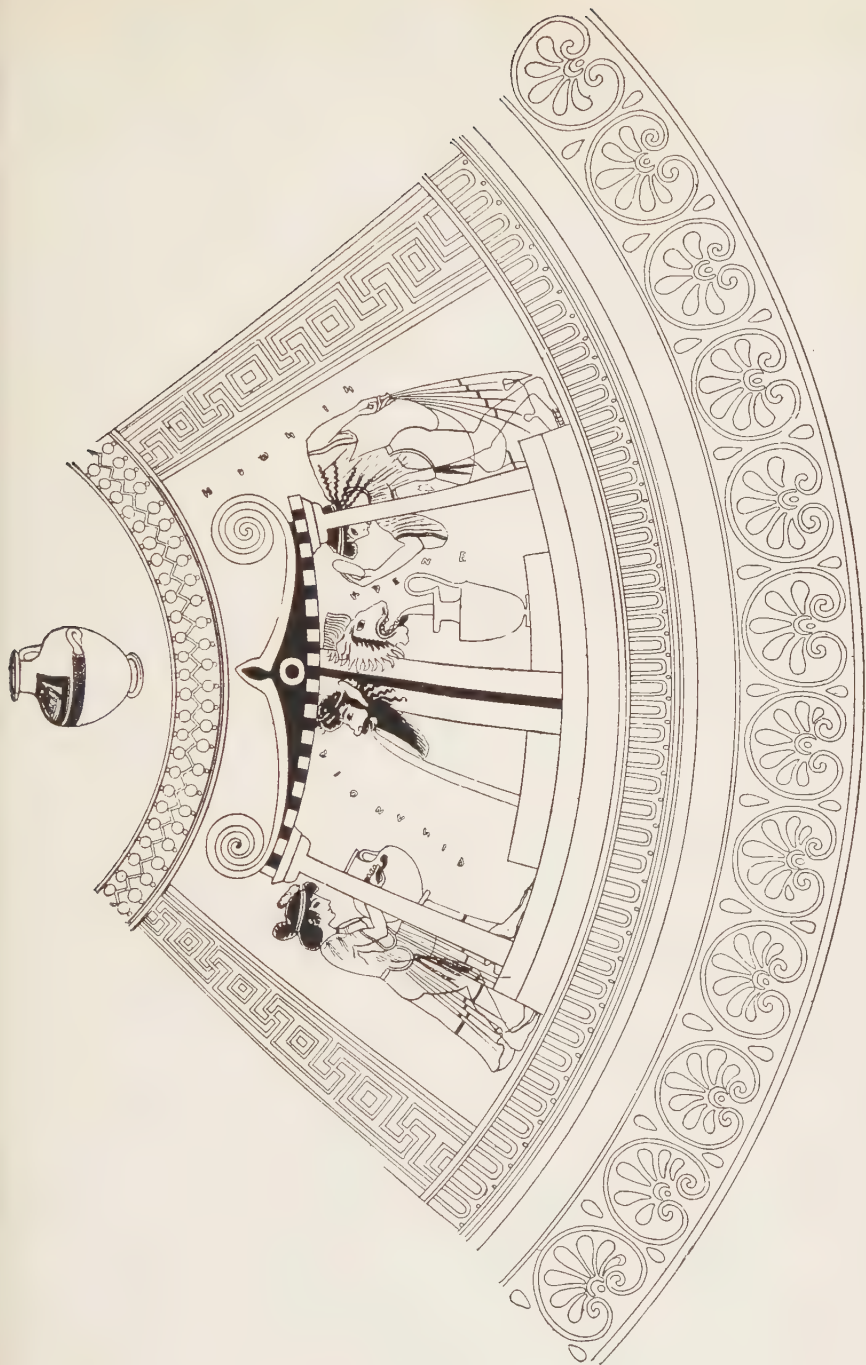


<sup>1</sup> A modern b.f. copy of this vase is in the Palais d'Ariana at Geneva (Milliet, *Vases de Genève*, p. 32 and pl.). It was presented by King Ludwig I of Bavaria, to the dancer Lola Montez, v. F.R. ii, p. 116, note 1, and Hoppin, *Euthymides and his Fellows*, p. 135, note.





- 2\*. ROME, TORLONIA COLL. Kalpis. From Vulci: h. o.43.  
*Ant. Denk.* ii, pl. 8.  
 Buschor, p. 152, fig. 108.  
 Helbig, *Bull. d. Inst.* 1883, p. 166.  
 Fölzer, p. 116, no. 198.  
 Klein, p. 197.  
 Saglio, iii, p. 321, fig. 3925 (l.h. fig.).  
 Kretschmer, p. 119, note 1.  
 F.R. ii, pp. 114-116, fig. 28.  
 Nicole, *Corpus* no. 90, 2.  
 Walters, i, p. 429, note 5 (questions whether the vase is  
 actually signed by Hypsis).  
 Hoppin, *Euthymides and his Fellows*, p. 138, pl. 36.  
 Shoulder picture only: Two maidens at the Fountain of  
 Dionysos. KΠENE ΔΙΟΝΥΣΙΑ ΗΥΘΣΙΣ.



# ATTRIBUTED VASES

3. CORNETO, MUS. TARQUINIENSE. Kylix: h. 0.089, d. 0.233. Helbig, *Bull. d. Inst.* 1875, p. 173: Hartwig, p. 81, note 1 (attr. to Hypsis): Klein, *LI.* p. 70, no. 3: Hoppin, *Euthymides and his Fellows*, p. 136, note 1: Wernicke, p. 51, no. 3.

I. Young rider.

A and B. Race of fifteen young riders. Same inscription on each side ΓΕΔΙΕΥΣ ΚΑΥΟΣ.

4. LONDON, BRIT. MUS. E 253 (790). Amphora. From Vulci:

Formerly Canino Coll. 1005: h. 0.638.

*Cat.* iii, p. 190 ('style of Phintias'): Amati, *Osservaz.* p. 22: Gerhard, *Rapp. Volc.* no. 716: Campanari, *Att. d. Pont. Accad. Rom.* vii, p. 88: Creuzer, *Eine Alt-Athen. Gefäss.* p. 15: *CIG.* 8227: Raoul-Rochette, *Lettre à M. Schorn*, p. 9: Wieseler, *Gött. Gel. Anz.* 1871, p. 985: Brunn, *KG.* ii, p. 790: Corey, p. 91: Heydemann, *Satyr- u. Bakchennam.* pp. 27, 35: Klein, *Ann. d. Inst.* 1881, p. 81: Hartwig, p. 168: Fränkel, *Satyr- u. Bakchennam.* p. 34, pl. ii (B): Hoppin, *Euth. and his Fellows*, p. 142, pls. 11 (below), 37.

A. Dionysos, silen, and maenad. ΔΙΟΙ V ΣΟ[Σ] ΒΡΙΑ+ΟΣ ΕΡΟΦVWΙΣ.

B. Warrior leading horse, and Amazon. ΗΙΓΓΑΙ+ΜΟΣ ΕΡΑΛΛΕ.

## SUBJECTS

Heroic, 1\*, 4.

Genre, 2\*, 3.

Bacchic, 4.

## SHAPES

Hydria, 1\*.

Kalpis, 2\*.

Amphora (b.f. shape), 4.

Kylix, 3.

## THE ILIUPERSIS PAINTER

Beazley, *AJA*. 1916, p. 152.

Closely allied in style to the Tyszkiewicz Painter is the nameless artist who painted a column krater in the Villa Giulia at Rome, on which the death of Priam is represented, and called after the vase the Iliupersis Painter, by Beazley.

1. CORNETO, BRUSCHI COLL. Column krater. From Corneto.  
Beazley, no. 2.

A. Return of Hephaistos.

B. Komos.

2. PALERMO. Column krater.

*Bull. d. Com. di Ant. in Sicilia* 1872, pl. 5. fig. 1: Beazley, no. 4.

A. Youth and woman.

B. Youth.

3. PETROGRAD INV. 14119. Column krater. From Kertsch.  
Beazley, no. 3.

A. Dionysos and two maenads.

B. Silens pursuing maenads.

4. ROME, VILLA GIULIA (HR 1793 f). Column krater. From Falerii.

Helbig-Reisch, *Führer*, ii, p. 364: Milani, *Studi e Materiali*, iii, pp. 160-161: Beazley, no. 1: Brizio, *Nuova Antologia*, 1889 (24), p. 432: Romagnoli, *Proclo ed il Ciclo epico* (*Stud. di. fil. class.*), ix (1901), p. 103.

A. Death of Priam.

B. Woman attacking youth.

5. SYRACUSE. Column krater.  
Beazley, no. 5.

A. Poseidon pursuing woman.

B. ?

6. SYRACUSE. Pelike. From Gela: h. o.31.

*Mont. Ant. Linc.* 17 (1907), p. 178 (A): Beazley, no. 6.

A. Man with purse and youth.

B. Youth and woman.

## SUBJECTS

Myth., 1, 5.

Epic, 4.

Bacchic, 3.

Genre, 2, 6.

## SHAPES

Pelike, 6.

Krater, Column, 1-5.

## KALLIADES

1\*. v. Douris, 19\*.



## THE KALLIOPE PAINTER

Beazley, *VA.* p. 180.

An artist prior to the Meidian group has been called by Beazley the Kalliope Painter from the fragment of a kylix in New York on which the Muse Kalliope is represented.

1. LONDON, BRIT. MUS. E 93. Kylix. From Nola, formerly in Blacas Coll.: h. 0.10, d. 0.243.  
*Cat.* iii, p. 116: Beazley, *VA.* p. 180.  
*I.* Hetaira and youth.  
*A* and *B.* Youths and women with lyres.
2. LONDON, VICTORIA AND ALBERT MUS. 666.64. Kylix.  
 Beazley, *VA.* p. 180.  
*I.* Apollo and Kalliope. ΚΑΛΛΙΟΠΕ.  
*A* and *B.* Youths and women.
3. NEW YORK 12.229.12. Kylix, fragment.  
*Bull. Metropolitan Mus.* viii, p. 157, fig. 9: Beazley, *VA.* p. 180, fig. 112.  
*I.* Apollo and Kalliope. [Κ]ΑΛΛΙΟΠ[Ε] ΑΠΟΛΛΟ[Ν].  
*A* and *B.* Traces of a draped figure.
4. OXFORD 1916.13. Kylix.  
 Beazley, *VA.* p. 180.  
*I.* Nike and youth.  
*A* and *B.* Youths and women.

### SUBJECTS

Myth., 2-4.  
 Genre, 1.

### SHAPES

Kylix, 1-4.

## KALLIS

The signature of the potter Kallis is preserved only on a small fragment from the Acropolis. It is not, however, large enough for one to draw any conclusions as to the style or identity of his painter.

1\*. ATHENS, ACROPOLIS. ? (fragment). From Acropolis.

Pottier, *Gaz. Arch.* 1888, p. 171.

Per. and Chip. x, p. 590.

*Athen. Mitt.* 1887, p. 388.

Shield (device, serpent) and a bit of drapery. [A]ΘE-  
N[ΑΙΑΙ] VΛΙΕΙ[ΑΙ Κ]ΑΥΙΣ [Ε]ΡΟΙΕΣ[ΕΝ] ΚΑΙ  
ΑΝΕΘ [ΕΚΕΝ].

THE PAINTER OF THE KARLSRUHE PELIKE 206

Beazley, *VA.* p. 139.

Beazley has given this name to an unimportant painter of the late archaic period.

1. ATHENS 1751 (CC. 1442). Lekythos. From Kerameikos: h. 0.20.  
*Cat.* p. 464: *Ephem. Arch.* 1907, p. 227, no. 2: *Deltion*, 1892, p. 13, 44: Beazley, no. 8.  
Woman running with fillet.
2. ATHENS 1503 (CC. 1465), 3074. Lekythos: h. 0.18.  
*Cat.* (CC.) p. 468: *Ephem. Arch.* 1907, p. 227, no. 1: Beazley, no. 7.  
Woman with distaff.
3. BOSTON 03.799. Cup with one handle: h. 0.303, d. 0.13. The vase is in the form of a pygmy with a dead crane.  
*Ann. Rep. Mus. F. A.* 1903, p. 74, no. 78: Jahn, *Arch. Beitr.* pl. ii, 1: Roscher, *s.v.* Pygmäen, iii, p. 3296, no. 10: Beazley, no. 10.  
Two women and three men. The central part is missing.
4. KARLSRUHE 206. Pelike. From Nola: h. 0.215.  
*Cat.* p. 49: Beazley, no. 1: Gerhard, *Arch. Anz.* 1851, p. 36, no. 30.  
A. Woman with flower and mirror and girl with stone. Senseless inscriptions.  
B. Woman.
5. LONDON, BRIT. MUS. E 356. Pelike. Formerly in Blacas Coll. From Nola: h. 0.163.  
*Cat.* iii, p. 237: DeRossi, *Vasi Greci di Blacas*, pl. 19: Beazley, no. 3.  
A. Bearded man seated and woman.  
B. Youth.

6. BRIT. MUS. E 403 (old no. 926). Pelike. Formerly in Payne Knight Coll.: h. o.224.  
*Cat.* iii, p. 254: Beazley, no. 2.  
*A.* Woman and attendant.  $\Lambda\Lambda\text{H}\text{H}\Sigma$ .  
*B.* Woman and mirror.  $\Lambda\Sigma\text{H}\text{O}$ .  
 Graffito on base A.
7. NAPLES 82446 (H 2951). Plastic vase in form of silen's head.  
 From Apulia: h. o.22.  
*Cat.* p. 447: *Mus. Borbonico*, iv, pl. 35, 2 (*ed. Franc.* i, 1, pl. 77): Beazley, no. 11.  
 Woman and man.
8. OXFORD 1914.9. Lekythos.  
 Beazley, no. 9.  
 Woman at wool basket.
9. OXFORD 1916.5. Lekythos.  
 Beazley, no. 6.  
 Woman at altar.
- 9*bis.* OXFORD 1916.15. Lekythos.  
 Beazley, no. 5.  
 Youth in chlamys running with sword.  $\text{HO } \Gamma\text{A}\text{I}\Sigma \text{ KAVO}\Sigma$ .
10. ? Pelike. Formerly in the Pourtalès Coll.  
 Panofka, *Cab. Pourtalès* = *El. Cér.* i, pl. 68: Beazley, no. 4: Roscher, iii, p. 325.  
*A.* Nike and Athena.  
*B.* Woman.

#### SUBJECTS

Genre, 1-9.  
 Military, 5.

#### SHAPES

Lekythos, 1, 2, 8-9 *bis*.  
 Pelike, 4, 5, 6, 10.  
 Cup (one handle), 3.  
 Plastic, 7.

## THE KLEOPHON PAINTER

Beazley, *VA.* pp. 181-183.

To the Polygnotan group belongs the painter of the stamnos in Petrograd with the name of Kleophon. Beazley, who gives him the name, calls him one of the best artists of the period.

1. BOSTON 95.25. Bell krater. From Sta. Maria d. Capua:  
     h. 0.423, d. 0.47.  
     *Ann. Rep. Mus. F. A.* 1895, p. 21, no. 41; 1893, p. 16:  
     Beazley, no. 8, fig. 114 (*A*).  
     *A.* Sacrifice of sheep.   A . . . . < HIGΓ[O]KΛ[HΞ] MAN-  
         TIOEOΞ.  
     *B.* Silens and maenads.   ΚΑΛΛΙΑΞ [X]ΑΡΕΞΙΑΞ.
  
2. BOSTON 03.793. Pelike: h. 0.361.  
     *Ann. Rep. Mus. F. A.* 1903, p. 72, no. 63: Beazley, no. 12.  
     *A.* Warrior's departure.  
     *B.* Youth.
  
3. LEIPZIG. Kalyx krater (fragment).  
     Beazley, no. 7.  
     Head of youth.
  
4. MUNICH 2361 (Jahn 776). Pelike. From Gela (Terranova).  
     *Cat.* (Jahn) p. 240: *El. Cér.* i, pl. 42: Girard, *Peinture*,  
     p. 199, fig. 112 (*A*): Müller-Wies. ii, pl. 18, no. 196:  
     *F.R.* i, pp. 138-140, pl. 29: Baumeister, i, p. 644, fig. 714:  
     Lau, pl. 26: Harrison, *Myth.* p. 258, fig. 10 (*A*): Stackel-  
     berg, *Gräber d. Hellen.* p. 34, pl. 40: Wäntig, *S:* Roscher,  
     i, p. 2055, fig. (*A*): Wernicke, p. 7: Beazley, no. 11:  
     Farnell, *Cults*, v, pl. 48 (*A*): Eldridge, *AJA.* 1917, p. 44,  
     22: *WV.* i, pl. 9, 2.  
     *A.* Return of Hephaistos.   ΗΕΦΑ<ΤΟ< ΚΑΥΟ<.  
     *B.* Old man and woman.

5. MUNICH 2414 (Jahn 296). Stamnos: h. 0.45.  
*Cat.* (Jahn) p. 86: Lützow, *Münch. Antik.* p. 22, pls. 11-12: Hackl, pp. 44, no. 494, 68: Beazley, no. 3.  
 A. Komos: two bearded men, youth, and flute girl.  
 B. Three youths.  
 Graffito TP. The graffito is identical with that of Munich 2415.
6. MUNICH 2415 (Jahn 382). Stamnos. From Vulci: h. 0.445, d. 0.325. Companion-piece to Petrograd 809; same graffito as Petrograd 809 and Munich 2414.  
 Jahn, *Cat.* p. 126, graffito on pl. x: *Res. étr.* 11.35: Lützow, *Münch. Antik.* p. 12, pls. 5-6: F. R. i, pp. 188-192, pl. 35 (graffito on p. 190): Buschor, p. 201, fig. 145 (A): Hackl, p. 44, no. 493: Beazley, no. 1.  
 A. Warrior's departure. ΚΑΛΟΞ ΚΑΛΟΞ  
 ΚΑΛΕ ΚΑΛΕ  
 B. Youths.  
 Graffito TP.
7. OXFORD 281. Column krater (fragment).  
*Cat.* p. 26: Beazley, no. 10, fig. 115.  
 Woman playing flutes.
8. PETROGRAD 774 (St. 1636). Kalyx krater: h. 0.50.  
*Cat.* ii, p. 240; (W.) p. 94: Stephani, *CR.* 1868, pp. 129, 166, pl. vi = Reinach, i, p. 29: Beazley, no. 5: Winter, *JAV.* p. 68, xiv, 5.  
 A. Sacrifice.  
 B. Maenads and silens.

9. PETROGRAD 809 (St. 1428). Stamnos: h. 0.42. The vase is a replica of Munich 2415 and has the same graffito as Munich 2414 and 2415.

*Cat.* ii, p. 170, graffito on pl. xiv; (W.) p. 93: *CR.* 1873, p. 109, pl. 5 = Reinach, i, p. 41, 3-4 (recognized as by same hand as Munich 2415): *F.R.* i, p. 189, with fig.: Hackl, p. 44, no. 492: Beazley, no. 2.

A. Warrior's departure. ΚΑ      ΚΑ.Ε  
ΚΑΛΕ

B. Three youths.  
Graffito TP.

10. PETROGRAD 810. Stamnos.

*Cat.* (W.) p. 96: Wernicke, *AZ.* 1885, p. 290: Hartwig, p. 191, note 1: Klein, *LI.* p. 130: Beazley, no. 4, fig. 113 (detail): drawing in the Berlin *Apparatus*, 214.327 (16.22).

A. Komos. ΜΕΛΑΚΥΕΣ ΚΑΥΟΣ.

B. Same. ΚΥΕΟΦΟΝ ΚΑΥΟΣ.

11. PETROGRAD (St. 2077). Bell krater. From Iltighera: h. 0.29.

*Cat.* ii, p. 427: *CR.* 1868, p. 97, pls. 5, 3-4 = Reinach, i, p. 28: Beazley, no. 9.

A. Komos.

B. Youths.

12. ? Kalyx krater. From near Himera.

Baldassare Romano, *Antichità inedite . . . trovate in Sicilia*, pls. 1-3: Beazley, no. 6: Hauser (*F.R.* iii, p. 42, note 8), refers to this vase as having the same figures as the Berlin and Munich Boreas vases (*v.* Makron, nos. 44 and 75).

A. Warrior's departure.

B. Youths.



## SUBJECTS

Myth., 4.  
 Bacchic, 1, 8.  
 Sacrifice, 1, 8.  
 Military, 2, 6, 9, 12.  
 Komastic, 5, 7, 10, 11.

## SHAPES

Pelike, 2, 4.  
 Stamnos, 5, 6, 9, 10.  
 Krater { Bell, 1, 11.  
           { Column, 7.  
           { Kalyx, 3, 8, 12.

## KLEOPHRADES

Beazley, *JHS*. 1910, pp. 38-68: *VA*. pp. 40-44.

Hartwig, pp. 400-420.

Hoppin, *Euthymides and his Fellows*, pp. 146-164.

Hauser, *F.R.* ii, pp. 223 ff.

The potter Kleophrades is known to us by two signed vases (one painted by Douris: *v.* Douris 3\*).

Hartwig first established his identity and called him Amasis II restoring the fragmentary signature of 2\* to read \**Ἀμασις ἔγραψεν*. It is, however, more probable that the signature should be restored *Ἀμάσιος υἱός* and that we have another example of the use of the patronymic.

Style and general data place his painter in the middle of the ripe archaic period. There are good reasons for believing that he was a pupil of Euthymides. Beazley and Hauser credit him with a very long activity, assigning the Vivenzio vase to the end of his career.

- 1\*. BERLIN 2284. Kylix (fragments). From Vulci.  
*v.* Douris no. 3\*.



2\*. PARIS, CAB. D. MÉD. 535. Kylix (fragmentary). From Corneto.

*Cat. ii*, p. 401.

*Bull. d. Inst.* 1829, p. 198.

Gerhard, *Rapp. Volc.* 703.

*CIG.* 8238.

Jahn, *Ann. d. Inst.* 1864, p. 242.

Luynes, *Descript.* pp. 24-25, pl. 44 = Reinach, ii, p. 265.

Klein, p. 149; Klein, *LI.* p. 93, no. 1, reads ΑΜΑΞ[ΙΣ : ΚΑΒΟ]Ξ.





.. K L E O R A Δ E Σ :: E P O I E Σ E N :: A M A Σ

# ATTRIBUTED VASES

- 3 a-b. ATHENS. Stamnos (fragments).

Beazley, nos. 24 and 25, pl. v, 2-4.

a no. 24. Heads of youths.

b no. 25. Herakles playing flute.

- 4 a-c. ATHENS. Volute krater. Three fragments. From Acropolis.

Beazley, nos. 28-30.

a no. 28. Piece of mouth and neck. On the latter a warrior and chariot.

b no. 29. Gigantomachy.

c no. 30. Head of silen with wine-skin (pl. v, 5).

5. ATHENS. Pelike (fragment). From Acropolis.

Graef, *Athen. Mitt.* 1890, p. 29: Beazley, no. 26 a.

Graef assigns this fragment to the same hand as the author of Beazley, no. 19 b. Beazley considers the fragment hardly good enough to be actually by the Kleophrades painter.

Youth offering wreath to boy.

6. ATHENS. Kylix (fragments). From Acropolis.

Beazley, no. 33.

I. Two young warriors fighting at altar.

A. Arming scene. Senseless inscriptions.

B. Departure of warrior in chariot.

7. ATHENS. Kalyx krater (fragment). From Acropolis.

Beazley, no. 9, pl. v, 1.

Head of kitharist.

8. BERLIN 2164. Amphora. Formerly in Bassegio's possession. From Etruria: h. o.44.

*Cat.* p. 487: Overbeck, *KM.* (Poseidon), p. 226, l, pl. 12, 5 (B): Gerhard, *TG.* pl. 21, p. 39: Beazley, no. 12: Hauser, *F.R.* ii, p. 228: Baumeister, ii, p. 1388, fig. 1536 (B): Saglio, iv, p. 69, fig. 5309 (fig. of Poseidon).

A. Herakles shooting bow.

B. Poseidon.

Graffito on foot -□

9. BOLOGNA 270 (Pal.). Kylix: h. 0.114, d. 0.274.  
*Cat. (Pal.)* p. 37, no. 270: Heydemann, iii, *Halle Winckelm. Progr.* p. 55, no. 531: Milani, *Mus. Ital.* iii, pp. 258-262 = Reinach, i, pp. 531-532: Braun, *Bull. d. Inst.* 1840, p. 149: Benndorf, *ibid.* 1865, p. 160, no. 10: W. Müller, *Theseusmet.* pp. 19, no. 94; 29, no. 18; 43, no. 7, note 9: Wulff, *Theseus*, p. 46, note: Sarnow, *Cycl. Darstell.* p. 4, no. 7: Beazley, no. 31: Wernicke, *Jahrb.* 1892, p. 212, note 9.  
 I. Theseus and Minotaur.  
 A. Exploits of Theseus: Kerkyon and Prokrustes.  
 B. Same: Marathonian bull and Skiron.
10. BOSTON 10.178. Amphora (Panathenaic shape). From Forman Coll. Formerly in Bassegio's possession: h. 0.432. *Ann. Rep. Mus. F. A.* 1910, p. 61: *Forman Sale Cat.* p. 68, no. 342 (C. Smith, 'style of Euthymides'): Beazley, no. 12 b (a copy after Kleophrades): Gerhard, *Aus. Vas.* 275 = Reinach, ii, p. 135, 8-11: Baumeister, iii, p. 1987, fig. 2129: Duruy, *Hist.* ii, p. 195: Beazley, *JHS.* 1916, pp. 124, 130, fig. 5 a-b; *VA.* p. 68 (now considers vase actually by master).  
 A. Youth offering wreath to  
 B. Young athlete, dead hare tied to his r. arm.
11. COPENHAGEN. Pelike.  
 Beazley, *JHS.* 1916, p. 128 ε.  
 A. Two athletes. B. Woman and boy. ΚΑΥΟΣ.
12. CORNETO, BRUSCHI COLL. 711 (414). Stamnos. From Corneto: h. 0.345.  
 Helbig, *Bull. d. Inst.* 1869, p. 172: Beazley, no. 21, pl. ix, 2 (A).  
 A. Herakles and Pholos. ΚΑΥΟΣ ΕΙ. Helbig reads ΓΙΕΙ.  
 B. Two centaurs. ΚΑΥΟΣ.
13. CORNETO, MUSEO TARQUINIENSE 4196. Kalyx krater. From Corneto: h. 0.45. Vase is in excellent condition without any restorations.  
 Hartwig, pp. 416-417, figs. 56 a-c: Beazley, no. 10: Saglio, iii, p. 599, fig. 4119 (akontist on B): Hoppin,



*Euthymides and his Fellows*, p. 160, pl. 42: Gardiner, *Greek Ath. Sp.* p. 324, fig. 78 (diskobolos): idem, *JHS.* 1907, p. 16, fig. 5: Pottier, *Gaz. d. Beaux Arts*, 1917, p. 445 (B).

A. Diskobolos and trainer. KAVOΣ EI (retr.).

B. Akontistes and trainer. KAVOΣ.

14. FLORENCE 4218. Kotyle (fragment).

Beazley, no. 19 b: Colvin, *JHS.* i, pl. 3, p. 139: Graef, *Athen. Mitt.* 1890, p. 29 (attributed to the same hand as the Acropolis fragment, Beazley, loc. cit. no. 26 a): Roscher, ii, p. 346, fig. 4.

A. Iris attacked by centaurs.

15. FLORENCE. Stamnos.<sup>1</sup>

Beazley, no. 23.

A. Trainer between two athletes.<sup>2</sup>

B. Boy between two youths.

16. GIRGENTI, COLL. BARON GIUDICE. Kalyx krater. Only a little of the vase is antique.

Beazley, *VA.* p. 42; *JHS.* 1916, p. 128 (μ).

A. The leading away of Briseis. KAVEV.

16 bis. GIRGENTI, MUSEO CIVICO. Pelike.

*Jahrb.* 1893, p. 183 (A): Beazley, *JHS.* 1916, p. 128.

A. Seated youth with pelike on the ground. B. ?

17. HARROW 55. Amphora (twisted handles): h. 0.47.

*Cat.* no. 55: *Burlington Cat.* 1904, p. 111, pl. 95, H 54 (style of Douris): Beazley, no. 13, pl. vii; *JHS.* 1916, p. 123 ff. pl. 6 (B), figs. 1 and 2; *VA.* p. 43, fig. 24 bis (B).

A. Silen holding greaves and helmet.

B. Silen holding spear and shield.

18. LEYDEN, Case 22, no. 20. Kalpis. From Vulci: h. 0.375.

*Cat.* p. 103, no. 20: Fölzer, p. 116, no. 199: Roulez, pl. xi, 1 = Reinach, ii, p. 272, 1: Beazley, no. 16.

Shoulder picture only. Centaurs and Lapiths.

<sup>1</sup> Mr. Curtis was unable to locate this vase.

<sup>2</sup> The trainer and diskobolos are practically duplicates of the similar figures on the Corneto kalyx krater (Beazley, loc. cit. no. 10) while the akontist is a translation into a rear view of the similar figure on the same vase.

19. LEYDEN, Case 23, no. 35. Amphora (Panathenaic shape).  
From Vulci: h. 0.45.  
*Cat.* p. 106: Beazley, no. 12 a, pl. vi.  
A. Silen with barbiton.  
B. Youth with hare leaning on stick.
20. LONDON, BRIT. MUS. E 73. Kylix. From Cameiros (Tomb  
no. 81): h. 0.12, d. 0.32.  
*Cat.* iii, p. 97: *Journal of Philology*, vii (1877), pls. A  
(int.), B (ext.): Winter, *Jüng. Att. Vas.* p. 50, no. 7:  
Robert, *Bild u. Lied*, pp. 57, 87: Kretschmer, p. 107:  
Robert, *Scenen d. Ilias*, p. 10, fig. 15 (A): Hartwig, pp.  
585, note, 623, no. 17 (attr. to Douris): Roscher, i, 184;  
ii, p. 1694, 2 (B): Luckenbach, pp. 517, 577: Graef, *Jahrb.*  
1886, p. 203, no. 71: Beazley, no. 32.  
I. Peleus and Thetis. Around medallion a second frieze,  
sea-nymphs bringing news to Nereus and Triton.  
ΓΡΕΥΕΥΞ ΘΗΤΙΞ. Outer frieze. ΝΗΡΕΥΞ [Λ]ΑΥΕΝΗ  
ΓΡΑΞΙ]ΘΕΑ ΚΥΜΩ ΛΥΚΗ ΤΡΙΤΩΝ ΚΥΜΑΘΕΑ.  
A. Combat, Diomedes and Aeneas. ΑΙΝΕΑΞ ΑΦΡΟΔΙΤΗΣ  
ΔΙΟΜΗΔΗΣ ΑΘΗΝ[ΗΞ].  
B. Herakles and Kyknos. ΗΡΑΚΛΕΟΞ ΚΥΚΝΟΞ ΑΡΗΟΞ.
21. BRIT. MUS. E 201 (729). Kalpis. From Vulci: h. 0.258.  
*Cat.* iii, p. 166: Hartwig, p. 599, note 1: Beazley, no. 19,  
fig. 3, pl. iii.  
Shoulder picture only. Two women washing in a loutron, cf.  
Hauser, F.R. ii, p. 237. ΚΑΥΟΣ l. of loutron. ΚΑΥΟΣ El.  
Graffito on foot ΑΓ.
22. BRIT. MUS. E 270 (797). Amphora (twisted handles).  
From Vulci: h. 0.43.  
*Cat.* iii, p. 202 ('style of Euthymides'): *Mon. d. Inst.*<sup>1</sup>  
v, pl. 10 = Reinach, i, p. 138, 1, 2: *CIG.* 7980: *Ann. d.*  
*Inst.* 1849, p. 130: Baumeister, p. 553, fig. 590 (B):  
Hartwig, p. 255: Kretschmer, p. 90, 64: Beazley, no.

<sup>1</sup> The plate in the *Monumenti* is very poor as the anatomical details are omitted and cracks in the glaze are given wrongly as details of the head.

- 13 b; *JHS.* 1916, p. 273: Schreiber-Anderson, *Atlas*, pl. 7, 3: Saglio, v, p. 310, fig. 6959 (flute player).
- A. Poet standing on platform and reciting.  $\text{HO}\Delta\text{E}\ \Gamma\text{OT}\ \text{EN}\ \text{TVPVN}\Theta\text{I}$ . On step  $\text{KAVONEI}$ .
- B. Woman playing the double flutes.
23. BRIT. MUS. E 441. Stamnos. From Vulci: h. 0.316.  
*Cat.* iii, p. 269: *Ann. d. Inst.* 1836, p. 314, note 1: (the "stamnos Vulcente" referred to may possibly be this vase): Beazley, no. 20, pls. i, ii, and fig. 4.
- A. Theseus and Minotaur.  $\text{KAVO}\Sigma$ .
- B. Theseus and Prokrustes.
24. MUNICH 2305 (Jahn 411). Amphora (with cover). From Vulci: h. 0.653.  
*Cat.* (Jahn) p. 143: *Mon. d. Inst.* i, pl. 26, 3 = Reinach, i, p. 73: F.R. i, pp. 262-267, pl. 52; ii, p. 223 (attr. to Euthymides): Saglio, iv, p. 755, figs. 5852-5853 (figs. of boxers): Hartwig, pp. 409, 410, pl. 37, 4 a and b, fig. 55 (detail): Hoppin, *Euthymides*, p. 32; *Euthymides and his Fellows*, p. 155, pl. 41, fig. 35 (frieze on rim): Jüthner, p. 69, fig. 55 (B): Beazley, no. 5: Per. and Chip. x, p. 357, fig. 203.
- On cover b.f. frieze: Four quadrigae.
- On rim<sup>1</sup> b.f. frieze: Horsemen attacking a deer. Quadriga.
- A. Warrior's departure.  $\text{KAVO}\Sigma$  (retr.).
- B. Athletes and trainer.  $\text{KA}[\text{V}]\text{O}\Sigma$ .
25. MUNICH 2316 (Jahn 55). Amphora (twisted handles).  
*Cat.* (Jahn) p. 13: Beazley, no. 13 a, pl. 8; *JHS.* 1916, p. 123.
- A. Herakles.
- B. Centaur.
26. MUNICH 2344 (Jahn 408). Amphora (pointed foot). From Vulci.  
*Cat.* (Jahn) p. 139: *Cat. étr.* 38: *Res. étr.* 10, 32: F.R. i, pp. 233-235, pls. 44, 45: Beazley, no. 6: Buschor, p. 166, fig.

<sup>1</sup> A very similar b.f. frieze is on a loutrophoros in the Louvre attributed also by Beazley (loc. cit. p. 67 no. 35) to Kleophrades, v. no. 42.

118 (detail, head of maenad): Gardiner, *Greek Ath. Sp.* p. 353, fig. 103 (A): Farnell, *Cults*, v, pl. 46 a and b (Dionysos and maenad on A).

On neck: Three athletes on each side.

A and B. Continuous frieze: Dionysos, silens, and maenads. ΚΑΛΟΣ, twice.

27. MUNICH 2427 (Jahn 347). Kalpis. From Vulci.

*Cat.* (Jahn) p. 109: Beazley, no. 17, pl. ix, 1: Hackl, p. 69: Fölzer, p. 116, no. 197.

Shoulder picture only. Visit to a lady. ΚΑΛΟΣ.

Graffito on foot ΨΜΝΕΣΙ.<sup>1</sup>

28. MUNICH 2462 (Jahn 291). Kalpis. From Vulci.

*Cat.* (Jahn) p. 84: Gerhard, *Aus. Vas.* 83 = Reinach, ii, p. 47, 1, 2: Beazley, no. 19 a: Welcker, *Alt. Denk.* iii, p. 247: Milani, *Röm. Mitt.* 1890, p. 101: Fölzer, p. 116, no. 217: Roscher, ii, p. 351, fig. 8.

Shoulder picture only. Iris with the infant Herakles.

29. MUNICH, GLYPTOTHEK. Lekythos.

Beazley, *JHS.* 1911, p. 280, note 10; 1916, p. 128 (ξ).  
Herakles and tripod.

30. NAPLES 81669 (H 2422). Kalpis. From Nola: h. o.42.

*Cat.* pp. 298-302, inscriptions on pl. v: Millin, *Gall. Myth.* pl. 168, 608\*<sup>2</sup>: Dubois-Maisonnette, *Peint.* i, pls. 25-26: Hirt, *Heroen u. Götter.* pl. 43, 375-376\*: Millin-Reinach, *PVG.* i, pls. 25-26, p. 18\*: Tischbein-Schorn, *Homer nach Antik.* ix, pls. 5-6: *Mus. Borbon.* 14, pls. 41-43: Girard, *Peinture*, p. 157, fig. 84 (Kassandra group): Müller-Wies. i, pl. 43, no. 202: Baumeister, i, pl. 14, fig. 795: Overbeck, *HG.* p. 617, 100, pl. 25, 24: Heydemann, *Iliupersis*, p. 34, pl. 2, 1: Rega-Patroni, *Vasi Vivenzio*, pl. 5: Guignaut, *Religions*, fig. 240, 820\*: Gargiulio, *Raccolta*, i<sup>(1)</sup>, pl. 102, iv<sup>(4)</sup>, pl. 31: Inghirami, *Gall. Omer.* i, pl. 92: Birch, *Hist. of Anc. Pottery*, i, p. 287:

<sup>1</sup> The Ψ in the graffito occurs on nos. 8 and 32 and on Louvre G 45; cf. Beazley, loc. cit. p. 53, note 47a.

<sup>2</sup> Publications marked \* only give a partial illustration.

Nicolini, *Principal Monuments in Nat. Mus. at Naples*, pl. 97: F.R. i, pp. 182-187, pl. 34: Hauser, *ibid.* ii, p. 228: Per. and Chip. x. pp. 625-627, pl. 16, fig. 349: Roscher, iii, p. 171, 2 (bad reproduction): Duruy, *Hist.* i, p. 265: Robert, *Bild u. Lied*, pp. 66, 67; *Iliupersis*, p. 72: DeWitte, *Étude sur les vases peints*, pp. 92 ff.: Creuzer, *Archaeologie*, iii, p. 234: Brunn, *Troisch. Misc.* pp. 94 ff.: Furtwängler, *Samm. Sabouroff*, text to pl. 49: Noack, *Aus. der Anomia*, 1890, p. 160: Hartwig, *Arch. Epigr. Mitt. a. Oesterr.* 1893, p. 114: Beazley, *JHS.* 1910, p. 53, no. 18: Nicole, *Corpus*, no. 70, sec. 2 (attr. to Brygos).

Shoulder picture: Iliupersis.

A. KAV[O<] (r.) KAVO<.

31. NEW YORK 07.286.79.<sup>1</sup> Amphora (b.f. Panathenaic shape).  
Beazley, *VA.* p. 44, fig. 25.


A. Athena.

B. Chariot race.

32. NEW YORK 08.258.58. Kalyx krater. From Bolsena:  
h. 0.47, d. 0.514.

Beazley, *JHS.* 1910, p. 45, note 23, no. 11: *VA.* p. 41,  
fig. 23 (A): *Bull. Met. Mus.* 1910, p. 144, fig. 9.

A. Warriors arming. KAVO<.

B. The same. Two figures on each side. KAVO< El.  
Graffito .

33. NEW YORK 13.233. Neck amphora (twisted handles): h.  
0.473.

*Bull. Met. Mus.* 1914 (ix), p. 233 with cut: Beazley, *VA.*  
p. 43: *JHS.* 1916, pp. 123-125, fig. 3.

A. Herakles with tripod.

B. Apollo. KAVO< El.

- 33 *bis.* OXFORD 273. Nolan amphora: h. 0.32.

*Cat.* p. 24, fig. 27 (B): Beazley, *JHS.* 1916, p. 125.

A. Diskobolos and trainer.

B. Artemis (middle part repainted).

Graffito on foot M.

<sup>1</sup> The New York fragment, which is b.f., was included in the present list by an oversight.

34. PARIS, CAB. D. MÉD. 385. Krater ? (fragment), stamnos (according to *Cat*).  
*Cat.* ii, p. 279: Gerhard, *Aus. Vas.* i, p. 83, note 37: *Mon. d. Inst.* ii, pl. x, B = Reinach, i, p. 89: *Ann. d. Inst.* 1834, p. 295: *Bull. d. Inst.* 1831, p. 5: Hartwig, p. 413 (attr. to Amasis): Overbeck, *HG.* pl. 22, 9, p. 527: Beazley, no. 4: Roscher, *s.v.* Keren, ii, p. 1143, fig. 3: Duruy, *Hist.* i, p. 221 (*A*).
- A.* Psychostasia. Hermes weighing the souls of Hektor and Achilles, between Zeus and Thetis (?) [Achilles and Menon according to Overbeck].
35. CAB. D. MÉD. 419. Kalyx krater (fragments).  
*Cat.* ii, p. 311, fig. 71: Beazley, no. 14: Hauser, *F.R.* ii, p. 228.  
 Herakles shooting bow.
- 35 *bis.* CAB. D. MÉD. 420. Kalyx krater (fragments).  
*Cat.* p. 311: Beazley, *JHS.* 1916, p. 128.  
 Arming scene.
- 35 *ter.* CAB. D. MÉD. 863. Volute krater (fragment of neck).  
*Cat.* p. 506 (wrongly called a pyxis): Beazley, *JHS.* 1916, p. 128.  
 Youth arming.
36. CAB. D. MÉD. 536. Kylix (fragment). From Vulci.  
*Cat.* ii, p. 403: DeWitte, *Descrip.* p. 65, i: *Rev. Arch.* 1844, ii, p. 655, 1: Harrison, *JHS.* x, p. 234, pl. ii: Koepf, *AZ.* 1884, p. 31, 1, 4: *F.R.* i, p. 264 (detail): Wernicke, *Jhb.* 1892, pp. 212, 10; 214: Hartwig, p. 406, pl. 37, 3: Furtwängler, *BPW.* 1894, p. 108: Hoppin, *Euthymides and his Fellows*, p. 162, pl. 44 and fig. 36 (*I*): Wulff, p. 46, 1 (wrongly placed in Louvre): Milani, *Mus. Ital.* iii, no. 1: Beazley, no. 8.
- I.* Theseus and Kerkyaneus. ΘΕΞΕΥΖ ΗΕΡΚΥΑ[ΝΕΥΞ].  
*A* and *B.* Exploits of Theseus. Very fragmentary. Marathonian bull, Sinis, Skiron, Prokrustes, sow of Krommyon, Minotaur. [Α]ΘΕΝΑΙ[Α] (retr.) [Ξ]ΙΝ[ΙΞ] [ΘΕ]ΞΕ[ΥΞ]  
 [Ξ]ΥΞ ΙΝΟΜ ΟΜ. Last two names senseless.

37. PARIS, LOUVRE G 48. Kalyx krater. From Etruria: h. 0.495.  
*Cat.* iii, p. 917: *Album*, ii, p. 146, pls. 93, 94: Beazley, no. 3: Hoppin, *Euthymides and his Fellows*, p. 161, pl. 43.  
*A* and *B*. Warriors arming. The vase has been very extensively restored. Only the following are old:  
*A*, l.h. fig. as far as knees; head and body of second fig. as far as navel: *B*, small portion of helmet on central fig.; part of head and body of bearded man with petasos; r.h. fig. as far as thigh.
38. LOUVRE G 50. Kalpis. From Vulci: h. 0.40.  
*Cat.* iii, p. 919 (period of Douris): *Album*, ii, p. 146, pl. 94: *Mus. étr.* no. 538: Dumont and Chaplain, i, p. 380, no. 5: Heydemann, *Pariser Antiken*, p. 53, no. 53: Fölzer, p. 116, no. 194: Beazley, no. 15.  
 Shoulder picture only: Herakles killing Busiris on altar.  
 KA/[OΣ] KAVOΣ.  
 Graffito on foot A.
39. LOUVRE G 55. Stamnos. From Vulci: h. 0.33.  
*Cat.* iii, p. 919: *Album*, ii, p. 148, pl. 95 (*A*): Beazley, no. 22: Hackl, p. 43, 468.  
*A*. Kaineus and two centaurs.  
*B*. Young Lapith and two centaurs.  
 Graffito on foot EVI.
40. LOUVRE G 162. Kalyx krater. From Vulci: h. 0.425.  
*Cat.* iii, p. 1009 (attr. to the Bald-head Master): *Mon. Suppl.* 24 = Reinach, i, p. 234 (very bad plate): Beazley, no. 34: Hartwig, p. 654: Wäntig, OO: Eldridge, *AJA.* 1917, p. 43, no. 7.  
 The vase has been much restored; following portions are new beginning with upper l.h. corner of plate:  
 1. Silen (shoulder); 3. Hermes (l. arm with kerykeion);  
 4. Entire figure above waist; 5. Entire upper part except head; 6. Nose, mouth, and shoulder; 7. Small part of l. arm; 10. Head, r. foot, upper part of lyre; 11. Head



except chin), 1. upper arm; 12. Head from moustache upwards.

Continuous design:

A. Return of Hephaistos.  $\text{HE}\Phi\text{A}\text{I}\Sigma\text{TO}\cdot\text{K}\Lambda\text{V}\text{O}\Sigma\text{K}\Lambda\ldots$   
 $\text{K}\ldots\ldots\Delta\text{E}\Sigma.$

B. Dionysos and Bacchic thiasos.

40 *bis*. LOUVRE G 198 *bis*. Amphora (fragment, Panathenaic shape).

Not mentioned in *Cat.*: Beazley, *JHS*. 1916, p. 125.

Head of youth.

41. LOUVRE G 235. Pelike: h. 0.355.

Beazley, no. 26: not cited in *Cat*. Careless execution, cf. Makron no. 103, Louvre G 277.

A. Athlete and trainer.

B. Youth and boy.  $\text{K}\Lambda[\text{V}\text{O}\Sigma].$

42. LOUVRE CA 453. Loutrophoros: h. 0.81.

Collignon, *Mon. Piot*, i, pp. 49-60, pls. 5-7, fig. 1 (whole), fig. 2 (detail of neck): Beazley, no. 35: Per. and Chip. x, p. 667, fig. 365. For list of these vases *v.* Wolters, *Athen. Mitt.* 1891, pp. 371-405.

On neck: Two mourners. Practically the same figures on both sides.

Main frieze: Prothesis (youthful corpse) and mourners.

Below, b.f. frieze: Riders very similar to those on the rim of Munich 2305, *v.* Kleophrades no. 24.

43. PETROGRAD 609 (St. 1605). Neck amphora: h. 0.45.

*Cat.* ii, p. 225; (W.) p. 86: Beazley, *JHS*. 1916, p. 125 (a).

A. Two akontists.

B. Two silens.

44. PETROGRAD 613 (St. 1456). Neck amphora (twisted handles):  
h. 0.24.

*Cat.* ii, p. 181; (W.) p. 88: Beazley, *VA*. p. 43; *JHS*. 1916, p. 124, figs. 4 a-b.

A. Diskobolos.

B. Trainer.

45. PHILADELPHIA, MEMORIAL HALL 99.204. Stamnos. Formerly in collection of Joseph Bonaparte: h. 0.43.  
Hall, *Bull. Penn. Mus.* 1906 (October), p. 55, fig. 6: *AJA.* 1907, p. 119, fig. 10: Luce, *ibid.* 1916, p. 468, no. 1: Beazley, *VA.* p. 43; *JHS.* 1916, p. 128 ( $\eta$ ).  
A. Herakles and lion. KAVO $\leq$  EI.  
B. Theseus and bull. KAVO $\leq$  EI.
46. ROME, AUG. CASTELLANI COLL. 35. Kalpis: h. 0.365.  
Beazley, *JHS.* 1911, p. 280, note 1; 1916, p. 128 ( $\iota$ ).  
Herakles and lion. KAVO $\leq$  EI.
- 46 bis. ROME, CASTELLANI COLL. Kalpis.  
Beazley, *JHS.* 1916, p. 128.  
Youth offering a hare to boy.
47. ROME, VATICAN 496 (93). Amphora. From Vulci: h. 0.64.  
Helbig-Reisch, *Führer*, i, p. 310: *Mus. Greg.* ii, 54, 2 (58.2): Saglio, i, p. 641, fig. 729 (fig. on B): Hartwig, p. 412 (attr. to Amasis II): Beazley, no. 1, pl. iv (A): Hoppin, *Euthymides and his Fellows*, p. 154, pls. 39, 40: Pottier, *Gaz. d. Beaux Arts*, 1917, p. 443 (B).  
A. Herakles, Athena, and Iolaos. + A1PE.  
B. Kitharists and two komasts.
- 47 bis. ROME, VILLA GIULIA. Stamnos (handles missing). From Vignanello.  
Guglioli, *Not. d. Scav.* 1916, pp. 46-52, figs. 5-7: Beazley, *VA.* p. 44 (attr. to Kleophrades): Pfuhl, *Arch. Anz.* 1916, p. 38 (attr. to Epiktetos): De Ridder, *Rev. d. Étud. Grec.* 1917, p. 193, with fig.  
A. Embassy to Achilles (?).  
B. Libation; young warrior and woman. KAV $\cdot$  $\leq$  (retr.).
48. ROUEN 23. Kalpis. Formerly Durand Coll. 139: h. 0.35.  
*Cat.* (1868), p. 75: *Beugnot Sale Cat.* 27: Beazley, *JHS.* 1916, p. 128 ( $\theta$ ).  
A. Two silens attacking sleeping maenad. KAVO $\leq$ .
49. WÜRZBURG 300. Amphora (B). From Vulci.  
v. Euthymides, no. 26: Hartwig, p. 413: Beazley, no. 2.

50. WÜRZBURG 302. Amphora. From Vulci: h. o.575.

*Cat.* iii, no. 302, p. 63: Overbeck, *HG.* p. 333, pl. 15, 4: *Mon. d. Inst.* i, pl. 35, 36 = Reinach, i, p. 77, 4, 5: Baumeister, i, pl. 13, figs. 779-780: Welcker, *All. Denk.* iii, 26, p. 828: Gerhard, *Ann. d. Inst.* 1831, p. 380: Luynes, *Ann. d. Inst.* 1832, p. 84: Luckenbach, p. 519: Brunn, *Kleine Schriften*, iii, p. 108: *Ann.* 1833, p. 219; 1835, p. 220: *CR.* 1862, p. 71: Hartwig, p. 414 (attr. to Amasis): Hoppin, *Euthymides*, p. 32: Hauser, *F.R.* ii, pp. 227-229, pl. 104 (attr. to Euthymides): Beazley, no. 27.

A. Warrior (Hektor) and old man. HEKTO[P] (retr.)  
KAVOΣ EI.

B. The same. Warrior's name missing but doubtless Ajax.  
ΘOINI + Σ.

51. ? Amphora (Panathenaic shape). Formerly in Canino Coll.  
Drawing in Berlin *Apparatus*, 16.17.1: Beazley, *JHS.* 1916, p. 128.

A. Youth in himation leaning on stick with stylus and tablet.

B. Youth in himation.

52. ? Neck amphora (twisted handles).

Gerhard, *Aus. Vas.* pl. 268 = Reinach, ii, p. 132, 4-7:  
Beazley, *JHS.* 1916, p. 124.

A. Warrior with helmet.

B. Warrior with wrap.

## SUBJECTS

Myth., 4 b, 8, 14, 31, 33 *bis*, 40, 42 *bis*.

Heroic, 2\*, 3, 8, 9, 12, 18, 20, 23, 25, 28, 29, 33, 36, 38, 39, 45, 46, 47.

Epic, 16, 20, 30, 34, 35, 47 *bis*, 50.

Bacchic, 4 c, 17, 19, 26, 40, 43, 44, 48.

Military, 4 a, 6, 24, 32, 35 *bis*, 35 *ter*, 37, 47 *bis*, 52.

Athletic, 11, 13, 15, 24, 26, 31, 33 *bis*, 41, 42 *bis*, 43, 44.

Komastic, 7, 22, 47, 49.

Genre, 3, 5, 10, 16 *bis*, 19, 21, 22, 27, 40 *bis*, 46 *bis*, 51.

Funereal, 42.

## OTHER ATTRIBUTIONS

Berlin Amph. P. 1.

Euthymides, 26.

Myson, 16.

Brygos, 3\*, 5\*.

## SHAPES

Panathenaic, 10, 19, 40 *bis*, 51.

Pointed foot, 26.

b.f. form, 24, 31, 47,

Amphora { 49, 50.

Nolan, 33 *bis*, 42 *bis*.

Neck, 25, 33, 43, 44, 52.

Regular, 8, 17, 22.

Pelike, 5, 11, 16 *bis*, 41.

Stamnos, 3, 12, 15, 23, 39, 45, 48.

Hydria, Kalpis, 18, 21, 27, 28, 30, 38, 46, 46 *bis*, 48.

Krater { Kalyx, 7, 13, 16, 32,  
34, 35, 35 *bis*, 37, 40.  
Volute, 4, 35 *ter*.

Lekythos, 29.

Kotyle, 14.

Kylix, 1\*, 2\*, 6, 9, 20, 36.

Loutrophoros, 42.

## THE KODROS PAINTER

Graef, *Jhb.* 1898, pp. 65-73.

The Kodros Painter is the name provisionally given to the painter of the Kodros kylix in Bologna (Pal. 273). Graef has attributed several vases to his hand of which two have been included here.<sup>1</sup>

The artist belongs to the first period of the Free Style and may have been the teacher of Aristophanes.

1. BERLIN 2537. Kylix. From Corneto: h. 0.12, d. 0.315.

*Cat.* p. 718: *Mon. d. Inst.* x, pl. 38 = Reinach, i, p. 208: Harrison, *Myth. Int.* p. 29, fig. 3: Saglio, i, p. 986, fig. 1280: Roscher, i, p. 1306 (A): Graef, *Jhb.* 1898, pp. 65-73 (attr. to Kodros P.): Helbig, *Bull. d. Inst.* 1876, p. 205: Flasch, *Ann. d. Inst.* 1877, p. 418.

I. Eos and Kephalos. [KE]ΦΑΛΟΞ ΗΕΩΞ.

A and B. Birth of Erichthonios. ΕΡΙΧ[ΘΟ]ΝΙ[ΟΞ] ΑΘΗΝΑΙΑ ΗΦΑΙΣΤΟΞ ΕΡΣΕ ΚΕΚΡΟΨ. [ΑΓ]ΛΑΥΡΟΞ ΕΝΕΧΕΥΞ ΓΑΝΔ[ΡΟΞΟΞ] [ΑΙ]ΓΕΥΞ ΓΑΛΛΑΞ.

2. BOLOGNA 273 Pal. Kylix. From Vulci: h. 0.125, d. 0.425.

*Cat.* (Pal.) p. 39: *WV.* i, pl. 4: *CIG.* 8440 B: Baumeister, iii, pp. 1794, 1798, figs. 2148-2150: Graef, *Jhb.* 1898, pp. 65-73, pl. 4 (I); *ibid.* 1892, p. 111, fig. 14 (palmette): Winter, *JAV.* pp. 27, fig. 12 (fig. of Melite), 29, 49, 52 no. 7: Braun, *Teseo, Aiace et Codro*; *idem*, *Die Kodroschale*: Jahn, *Arch. Aufs.* p. 181; *idem*, *Dichter auf Vasenb.* p. 700: *Bull. d. Inst.* 1840, p. 127; 1842, p. 165; 1843, p. 185: Bergk, *Ztschr. f. Altertumswiss.* 1844, p. 929: Brunn, *Jhb. f. Wiss. Kunsthist.* 1845, p. 701: Pyl, *de Medeae Fab.* p. 86: Lugebil, in Fleckeisen's *Jhb. f. Phil. suppl.* v, p. 549: Michaelis, *AZ.* 1877, p. 76; 1885, p. 233: Heydemann, *Anal. Thes.* p. 30; *idem*, *iii Halle Pr.* p. 55,

<sup>1</sup> Beazley in a letter tells me that he attributes 1 and 3 to the artist who painted the Themis kylix (v. Aison 2).

no. 33; idem, *Herois, Comm. Mommsen.* p. 178: Klein, *Euphronios*, p. 257: Holwerda, *Jhb.* 1889, pp. 43 and 45: Hartwig, p. 399: Roscher, ii, pp. 1265, 2514, 2186: Smith, *JHS.* 1893, p. 118: Harrison, *Myth. Int.* p. cxlii: Milchhöfer, *Jhb.* 1894, p. 72: Töpfer, *Attisch. Geneal.* p. 256; idem, *Aus. d. Anomia*, pp. 34, 39, 108: Savignoni, *Athen. Mitt.* 1898, p. 406: Luckenbach, p. 547: Robert, *Mon. Ant. Linc.* 1899, p. 27; idem, *Marathonschl.* pp. 75-76: Sauer, *Theseion*, pp. 130, 211, 236: Lenormant, *Ann. d. Inst.* 1847, p. 368 (note 1), p. 351: Benndorf, Heydemann, *Iliupersis*, p. 21: Conze, *AZ.* 1867, p. 90: Ducati, *Midia*, p. 39.

I. Kodros and Ainetos. ΚΟΔΡΟΣ [Α]ΙΝΕΤΟΣ.

A. Theseus, Medea, Aegeus, Phorbas, and Aethra. ΘΗΣΕΥΣ ΑΙΓΕΥΣ ΜΕΔΕΙΑ ΦΟΡΒΑΣ ΑΙΘΡΑ.

B. Ajax, Lykos, Athena, Menestheus, and Melite. ΑΥΚΟΣ ΑΙΑΣ Α[Θ]ΕΝΑΙΑ ΜΕΝΕΣΘ[Ε]ΥΣ ΜΕΛΙΤΕ.

3. LONDON, BRIT. MUS. E 82. Formerly Braun Coll. 1847.

Kylix. From Vulci: h. 0.124, d. 0.321.

*Cat.* iii, p. 108 (attr. to same hand as Aison 2): *CIG.* 8348: *Mon. d. Inst.* v, pl. 49 = Reinach, i, p. 143, 1-2: Jacobsthal, *Theseus auf dem Meeresgrunde*, pl. (ext.): Baumeister, iii, pl. 92, fig. 2401: Murray, *Des.* no. 60 (I): Gerhard, *TG.* pl. H: Roscher, iii, p. 2879, fig. 14 (Poseidon and Amphitrite): Saglio, i, p. 1516, fig. 1959 (I): Overbeck, *KM.* (Zeus), p. 544, no. 36, pls. i, 22 (Zeus and Hera), xiii, 8 (Poseidon and Amphitrite): Tümpel, *Ares u. Aphrodite*, p. 665, no. 6: Heydemann, *Satyr- u. Bacchennam.* p. 27: Graef, *Jhb.* 1898, p. 66.

I. Symposium, Pluto, and Persephone. ΓΛΟΥΤΩΝ ΦΕΡΡΕ-ΦΛΤΤΑ.

A. Banquet of gods: Poseidon, Amphitrite, Hera, Zeus, and Ganymede. ΠΟΣΕΙΔΩΝ ΑΜΦΙΤΡΙΤΗ ΙΕΥΣ ΗΡΑ [ΓΑ]-ΝΥΜΕΔΕΣ.

B. Same: Ares, Aphrodite, Dionysos, Ariadne, and komos. ΑΡΕΣ ΑΦΡΟΔΙΤΕ ΔΙΟΝΥΣΟΣ ΑΡΙΑΔΝΕ ΚΩΜΟΣ.

SUBJECTS

Myth., 1, 3.  
Heroic, 2.

SHAPES

Kylix, 1-3.

OTHER ATTRIBUTIONS

Aison, 2-4.



THE PAINTER OF THE LOUVRE CENTAUROMACHY  
KRATER G 367

Beazley, *VA.* p. 160.

Beazley has given this name to an artist of the early Fine Style whose work somewhat resembles that of the Euaion Painter.

1. CORNETO 1960. Column krater. From Corneto: h. 0.44, d. 0.37.  
Beazley, no. 5.  
*A.* Centauromachy.  
*B.* Three youths.
2. DEEPDENE.<sup>1</sup> Column krater: h. 0.344.  
*Sale Cat.* p. 14, no. 65: Beazley, no. 8.  
*A.* Athletes, hoplitodromos, and trainer.  
*B.* Three youths.
3. LONDON, BRIT. MUS. E 378. Pelike. From Rhodes: h. 0.283.  
*Cat.* iii, p. 245: Beazley, no. 13.  
*A.* Silen and maenad.  
*B.* Two youths.
4. BRIT. MUS. E 481 (1273). Formerly Durand Coll. 866.  
Column krater. From Nola: h. 0.353, d. 0.277.  
*Cat.* iii, p. 295: Beazley, no. 12.  
Frieze of b.f. animals around rim.  
*A.* Three youths in Thracian dress.  
*B.* Three youths.
5. BRIT. MUS. E 483 (1271). Column krater. Formerly in Towneley Coll.: h. 0.277, d. 0.207.  
*Cat.* iii, p. 296: Passeri, *Pict. Etrusc.* ii, pl. 107: Beazley, no. 11.  
*A.* Hoplitodromoi and trainer.  
*B.* Three youths.

<sup>1</sup> Acquired at the recent sale by Mr. Langton Douglas.

6. BRIT. MUS. F 46 (1284). Bell krater. Formerly in Hamilton Coll.: h. 0.249, d. 0.302.  
Cat. iv, p. 37: Beazley, no. 3.  
A. Dionysos, silen, and young silen.  
B. Youth and two women.
7. NEW YORK 06.1021.173. Kalyx krater. From S. Maria d. Capua: h. 0.353, d. 0.356.  
Sambon, *Coll. Canessa*, pls. 8-9, no. 91: Petersen, *Röm. Mitt.* 1893, p. 340, no. 30: Hartwig, *Röm. Mitt.* 1897, p. 103, no. 16: Beazley, no. 1.  
Two rows. Upper: A. Athletes.  
B. Same.  
Lower: A. Eos and Tithonos.  
B. Peleus and Thetis.
8. PARIS, LOUVRE G 361. Column krater: h. 0.44.  
Cat. iii, p. 1091: Beazley, no. 4.  
A. Dioskuros and Leukippid.  
B. Three youths.
9. LOUVRE G 367. Column krater. From Nola: h. 0.43, d. 0.26.  
Cat. iii, p. 1092: *Ann. d. Inst.* 1860, p. 20, pl. A = Reinach, i, p. 302, 3 (A): Gardner, *JHS.* 1897, p. 298: Beazley, no. 6.  
A. Centauromachy. B. Three youths.
10. LOUVRE G 405. Column krater. From Sicily: h. 0.38, d. 0.215.  
Cat. iii, p. 1101: Millingen, *Vases de Coghill*, pl. 18 = Reinach, ii, p. 6, 1-2 (A): Beazley, no. 7: Winter, *JAV.* p. 62, b, 1.  
On rim b.f. animal frieze.  
A. Silens and maenads. B. Three youths.
11. PETROGRAD 802 (St. 1590). Column krater: h. 0.40.  
Cat. ii, p. 215; (W.) p. 98: Beazley, no. 10.  
Frieze of b.f. animals on rim.  
A. Athletes. B. Three youths.

12. PETROGRAD 791 (St. 1397). Bell krater: h. 0.27.

*Cat.* ii, p. 164; (W.) p. 96: Beazley, no. 2.

A. Silen and maenad.

B. Three youths.

13. ? Column krater. Formerly in Paris market (Canessa): h. 0.41, d. 0.35.

*Sale Cat. Coll. Dr. B. et M.C.* pl. 19, no. 179: Beazley, no. 9.

A. Athletes.

B. Three youths.

#### SUBJECTS

Heroic, 1, 7, 8, 9.

Bacchic, 3, 6, 10, 12.

Athletic, 2, 5, 7, 11, 13.

Genre, 4.

#### SHAPES

Pelike, 3.

Krater { Bell, 6, 12.  
Column, 1, 2, 4, 5, 8-  
11, 13.  
Kalyx, 7.

# THE PAINTER OF THE LOUVRE STAMNOS G 187

Beazley, *VA.* p. 98, note 1.

Buschor, *Jhb.* 1916, pp. 75 ff.

Beazley regards the Berlin kylix 2286 (Douris 5\*), though signed by Douris, as not by his hand, and considers the signature an ancient or modern forgery. It must be acknowledged that this vase shows radical differences from the Dourian style and perhaps justifies the view of attributing it to a different hand. Beazley calls the artist the Painter of the Louvre Triptolemos Stamnos G 187, and attributes the following vases<sup>1</sup> to him. Buschor considers the signature of Douris 5\* genuine and attributes to Douris, 6, 13, and 16 of the following list.

1. BERLIN 2178. Kalpis. From Vulci: h. 0.26.

*Cat.* p. 499: Hartwig, *Oesterr. Jahresheft.* vi (1903), p. 20 (fig. of Apoxyomenos): Beazley, no. 9.

A. Two athletes and dog.

2. BERLIN 2189. Oinochoë (form *Cat.* pl. 6, 207). From Chiusi: h. 0.14.

*Cat.* p. 511: *Mus. Chiusino*, pl. 68: *El. Cér.* iv, pl. 28, p. 160: *Festschrift für Benndorf*, p. 188: Miss Richter, *AJA.* 1907, p. 424, fig. 6: Beazley, no. 10.

A. Three women.

3. BERLIN 2286. Beazley, no. 11. v. Douris 5\*.

4. BERLIN 2295. Beazley, no. 14. v. Brygos 20.

5. BERLIN 2298. Beazley, no. 16. v. Brygos 22.

6. BRUSSELS R 308. Nolan amphora.

Beazley, no. 5: Buschor, *Jhb.* 1916, pp. 75, 78-79, figs. 3-4 (attr. to Douris).

A. Youth adjusting corselet, and woman holding a corselet and spear.

B. Youth with helmet.

<sup>1</sup> Six of Beazley's list have already been attributed elsewhere, but as a greater part of this book had already been set up when his list was accessible to me it was too late to make changes.

7. EDINBURGH. Beazley, no. 13. v. Onesimos 6.
8. LONDON, RICKETTS-SHANNON COLL. Neck amphora (double handles).  
 Millingen, *Vases de Coghill*, pl. 22, 1 = Reinach, ii, p. 7, 4-5: Beazley, no. 6: Panofka, *Verlegene Mythen*, pl. 4, 3: DeWitte, *Ann. d. Inst.* 1841, p. 265.  
 A. Woman with spindle. KAVE.  
 B. Youth. HO ΓΑΙΣ KAVOΣ.
9. MUNICH 2314 (Jahn 1185). Amphora (Panathenaic shape).  
*Cat.* (Jahn) p. 337: Beazley, no. 3: Gerhard, *Aus. Vas.* iv, p. 11, pl. 244 = Reinach, ii, p. 123, 3-5: *Mon. d. Inst.* i, pl. 26, 6: Gerhard, *Ann. d. Inst.* 1831, p. 230: Panofka, *ibid.* 1845, p. 51.  
 A. Athena with writing tablets.  
 B. Athlete with akontion.
10. NAPLES 3097. Nolan amphora. From Nola: h. 0.29.  
*Cat.* p. 468: Beazley, no. 4.  
 A. Youth adjusting corselet. HO ΓΑΙΣ KAVOΣ.  
 B. Youth.  
 Graffito on foot ΑΛ
11. OXFORD 1914.734. Kalpis.  
 Beazley, no. 8.  
 On shoulder: Man and youth with lyre.
12. PARIS, LOUVRE G 138. Beazley, no. 15. v. Douris 95.
13. PARIS, LOUVRE G 187. Stamnos: h. 0.35, d. 0.205.  
*Cat.* iii, p. 1019: Beazley, no. 1: Inghirami, *Vas. Fitt.* i, pls. 36-37: *El. Cér.* iii, p. 173, pls. 59-60: Buschor, *Jhb.* 1916, pp. 75, 82-83, figs. 5-6 (attr. to Douris).  
 A. Triptolemos in chariot, Persephone, and Demeter.  
 KAVOΣ K[A]VOΣ.  
 B. King between two women. KAVOΣ ΕΓ.

14. PARIS, LOUVRE G 250. Kylix: h. 0.125, d. 0.33.  
*Cat.* iii, p. 1030: Beazley, no. 12.  
*I.* Silen attacking maenad.  
*A* and *B.* Dionysos and maenads.  
 Senseless inscriptions.
15. PETROGRAD 641 (St. 1712). Stamnos: h. 0.37.  
*Cat.* ii, p. 274; (W.) p. 88: Beazley, no. 2.  
*A.* Nike between Zeus and Hera.  
*B.* Nike between two men.
16. PETROGRAD, RUSSIAN ARCH. SOC. COLL. 144, 146, 160, 161.  
 Pelike.  
*Zapiski . . . Russkago Arch. Obshtchestva*, vii (1913), pl.  
 2, 2: Beazley, no. 7: Buschor, *Jhb.* 1916, pp. 75-77, figs.  
 1-2 (attr. to Douris).  
*A.* Youth and woman with wreath.  
*B.* Woman pouring wine for man.
17. RICHMOND, SIR FREDERICK COOK COLL. Kylix: d. 0.234.  
*Burlington Cat.* 1904, p. 100 (G 17), pl. 92: Beazley, no.  
 18: Mrs. Strong, *JHS.* 1908, p. 44, no. 77.  
*I.* Trainer.  
*A* and *B.* Athletes.
18. ROME, VATICAN HR 541 (164). Beazley, no. 17. *v.* Douris  
 100.

# SUBJECTS

Myth., 9, 13, 15.  
 Bacchic, 14.  
 Military, 6, 10.  
 Symposium, 5.  
 Athletic, 1, 9, 17.  
 Genre, 2, 5, 8, 11, 16.

# OTHER ATTRIBUTIONS

Douris, 5\*, 95, 100.  
 Brygos, 20, 22.  
 Onesimos, 6.

# SHAPES

Amphora	{	Nolan, 6, 10.
		Neck, 8.
		Panathenaic shape,
		9.
Pelike, 16.		
Stamnos, 13, 15.		
Hydria, Kalpis, 1, 11.		
Oinochoë, 2.		
Kylix, 14, 17.		

## THE LYKAON PAINTER

Beazley, *VA*. pp. 172-175.

An excellent artist of the Polygnotan group is the painter of the London pelike E 379 representing the departure of Lykaon. The artist is one of Beazley's creations.

1. BOSTON 00.346. Bell krater (with handles). Formerly in Tyszkiewicz Coll. From Vico Equense: h. 0.378, d. 0.415.

*Ann. Rep. Mus. F. A.* 1900, pp. 45-47, no. 15: *Castellani Cat.* no. 83: Schwarz, *Ann. d. Inst.* 1882, pp. 290 ff.: *Mon. d. Inst.* xi, pl. 42, 1 (A) = Reinach, i, p. 229, 1-2: Baumeister, iii, p. 1991, fig. 2136 (A): Pottier, *Louvre Cat.* iii, p. 1098 (attr. to Euaion P.): Pollak, *Arch. Epig. Mitt. a. Oesterr.* 1895, p. 18: Wernicke, p. 67, no. 3: Klein, *LI.* p. 132, 4: Mercanti, *Neapolis*, 1914, p. 125, fig. 20 (A), ('Polygnotan influence'): Beazley, no. 5, fig. 107: Winter, *JAV.* p. 71, 23.

A. Death of Aktaion. ΑΚΤΑΙΟΝ ΑΡΤΕΜΙΣ ΛΥΞΑ ΔΙΟΞ ΕΥΑΙΟΝ.

B. Youth with stick between two women.  
Graffito HE.

2. GOLUCHOW, COLL. PRINCE CZARTORYSKI. Bell krater. Formerly in Dzialynski Coll.: h. 0.43.

DeWitte, *Vases Hôtel Lambert*, pp. 50-52, no. 43, pls. 13-14: Heydemann, *Satyr.- u. Bakchennam.* p. 32, μ: Longpérier, *Rev. Arch.* 1868, p. 350, no. 10: Beazley, no. 9: Klein, *LI.* p. 165, 4.

A. Dionysos with silens and maenads. ΜΙΜΑΣ ΓΟΛΥΝΙΚΑ ΟΝΟΠΙΟΝ ΔΙΟΝΥΞΟΣ ΜΑΙΝΑ.

B. Silens and maenads at herm. ΑΛΚΙΜΑΧΟΣ ΚΑΛΟΣ ΑΞΙΟΠΙΓΗΚ ΚΑΛΟΣ.



3. LONDON, BRIT. MUS. E 379 (721). Pelike. From Vulci:  
h. 0.464.  
*Cat.* iii, p. 245 (omits the Lykaon ins.): *CIG.* 7537: Gerhard, *Aus. Vas.* ii, p. 186, pl. 150 = Reinach, ii, p. 77, 9-10 (falsely described by Gerhard as in the Vatican and apparently confused with the Thamyris vase): Klein, *LI.* p. 131, 2: Panofka, *Eigennam.* p. 80, pl. iii, 6: Jahn, *Arch. Aufs.* p. 138: Gerhard, *Flügelgestalten*, pl. iii, 3: Heydemann, *Iliupersis*, p. 26, note 3: Wernicke, p. 67, 2: Beazley, no. 2, fig. 106 *bis*: Luckenbach, p. 551.  
A. Nike pouring wine for a warrior.  $\text{VKAON NIKE AN-}$   
 $\text{TANΔPOΣ EVAION KAVOΣ.}$   
B. King and two women with armor.
4. BRIT. MUS. E 495 (1279). Formerly in Hamilton Coll.  
Bell krater (with handles). From Trebbia, near Capua:  
h. 0.369, d. 0.413.  
*Cat.* iii, p. 302: Passieri, *PE.* iii, pl. 243: d'Hancarville, ii, pl. 74: Inghirami, *Vas. Fitt.* ii, pl. 132: Wernicke, p. 57, 4: Beazley, no. 7. Appears to be mentioned in the MS. cat. of Sir William Hamilton's antiquities, 1778, ii, p. 594.  
A. Symposium with kottabos.  $\text{KΛEΩN EVAIKOΣ AVKI-}$   
 $\text{MA + OΣ · EΞIMA + OΣ.}$   
B. Two youths and a woman.
5. NAPLES SA 281. Bell krater (with lugs). From Sorrento:  
h. 0.37.  
*Cat.* p. 697; ins. on pl. xviii, 281: *CIG.* 8077: Schulz, *Bull. d. Inst.* 1842, pp. 11 ff.: Minervini, *ibid.* p. 46, 2: Panofka, *AZ.* 1848, p. 224, 28: Heydemann, *ibid.* 1869, p. 82, 16 (for inscriptions): Vinet, *Rev. Arch.* ii, p. 477: Wernicke, p. 37, 10: Klein, *LI.* p. 131, 3: Beazley, no. 8.  
A. Symposium.  $\text{EVAION KΑΛΛΙΑΞ KΑΛOΣ EVAINETOΣ}$   
 $\text{ΓΑΑ · ΠΙΣΤΕ.}$   
B. Komos.

6. NEW YORK 06.1021.116. Neck amphora (twisted handles):  
h. 0.61.  
*Burlington Mag.* ix, p. 209, fig. 5: Sambon, *Canessa Coll.*  
pl. vi, 30, no. 91 (A): *Canessa Sale Cat.* p. 30, no. 100,  
pls. iii, 1-3, iv: Beazley, no. 1, fig. 106 (A).  
A. Departure of Neoptolemos. ΝΕΡΤΟΛΕΜΟΣ ANTIOXΟΣ  
ΚΑΛΛΙΟΓΕ ANTIMAXΟΣ.  
B. Men and women.  
Graffito ~~Λ~~
7. OXFORD 289. Bell krater (fragment). From Gela. The  
fragment is a replica of part of Boston 00.346.  
*Cat.* p. 27: Beazley, no. 6, fig. 108.  
A. Death of Aktaion.
8. PETROGRAD 731 (St. 1683). Pelike. From S. Maria d.  
Capua: h. 0.38.  
*Cat.* ii, p. 264; (W.) p. 97: Minervini, *Mon. Barone*, pl.  
iv: Stephani, *CR.* 1872, p. 210, pl. v, 3, 6 = Reinach, i,  
p. 38, 6: Beazley, no. 4: Winter, *JAV.* p. 60, 15.  
A. Eos, Kephalos, and Tithonos. ΗΟΣ .ΙΘΟΝΟΣ.  
B. Youths running to man.
9. ROME, VATICAN 522 (136). Pelike. From Norcia: h. 0.39.  
The vase is a replica of Brit. Mus. E 379.  
Helbig-Reisch, *Führer*, i, p. 320: *Mus. Greg.* ii, pl. 63, 2  
(67, 2): Winter, *JAV.* p. 60, 8: Beazley, no. 3.  
A. Warrior with Nike and old man. ΣΚΕ[Γ]ΑΡΝΟC  
ΟΙΝΥΣ ΝΙΚΕ.  
B. Man and women with armor.

## SUBJECTS

Myth., 3, 8, 9.  
Heroic, 1, 7.  
Epic, 6.  
Bacchic, 2.  
Symposium, 4, 5.  
Military, 9.  
Komos, 5.

## SHAPES

Krater, Bell, 1, 2, 4, 5, 7.  
Pelike, 3, 8, 9.  
Amphora, Neck, 6.

## THE LYKOS, LYSIS, AND LACHES GROUP

Hartwig, pp. 503, 563-582, 641-656.

Beazley, *VA.* p. 111.

A number of kylixes which were painted by artists belonging to the end of the archaic period were split up into three groups by Hartwig and the artists were called, after the respective *καλός* names used by them, the Laches, Lysis, and Lykos (i.e. Onesimos) painters. As rightly observed by Beazley, the problem is not as simple as that, for though these vases seem to form a distinct group, it is quite impossible to separate them as Hartwig has done. The safest plan is to keep them together under one group without attempting to differentiate the styles of their painters.

1. BALTIMORE. Kylix. From Caere: h. 0.09, d. 0.24.

Hartwig, *Röm. Mitt.* 1887, p. 168, vi: Hartwig, pp. 575 ff. pl. 64 (perhaps by the Laches Master): Beazley, *VA.* p. 111: Gardiner, *Greek Ath. Sp.* p. 437, fig. 152 (A).

*I.* Youth.  $\text{HO } \Gamma\text{A}\iota\varsigma \cdot \text{A}\nu\text{O}.$

*A* and *B.* Athletes.

2. BERLIN 2188. Stamnos. From Vulci: h. 0.34.

*Cat.* p. 509 (graffito on pl. iii): *CIG.* 8346: Gerhard, *AZ.* 1846, p. 370 (ins. on pl. 48, 14): Böckh, *Klein. Schrift.* vi, pp. 449 ff.: Jahn, *Sächs. Ber.* 1854, p. 37: Pyl, *de Medeae fab.* p. 58: Schöne, *Comm. Mommsen.* p. 652, 8: Hartwig, p. 578 (attr. to Laches P.): Klein, *LI.* p. 126, no. 4: Wernicke, p. 49, no. 4: Roscher, ii, p. 2506: Hackl, p. 53, no. 592 (facsimile on pl. iii), p. 73.

*A.* Medea, daughters of Pelias, and ram.  $\text{K} \cdot \nu\text{O}\varsigma.$

*B.* Three youths.  $\text{KA} \cdot \text{O}\varsigma$  (r.)  $\text{NIKO}[\varsigma\text{TPATO}\varsigma] \text{KAVO}\varsigma.$   
Graffito  $\text{A}\nu\delta\iota\alpha \mu\epsilon(\iota)\xi\omega : \iota : \epsilon : \lambda\epsilon\pi\alpha\sigma\tau\iota\delta\epsilon\varsigma : \kappa : \xi :$

3. BERLIN 2303. Kylix. From Vulci: h. 0.095, d. 0.24.

*Cat.* p. 604 ('Duris verwandt'): *CIG.* 7850: Hartwig, pp. 645-647, pl. 70, 2 (attr. to the Lysis P.): Wernicke, p. 75, 3: Klein, *LI.* p. 115, no. 8: Beazley, *VA.* p. 111.

*I.* Man at his wine.  $\text{VV}\varsigma\iota\varsigma \text{KAVO}\varsigma.$

4. BERLIN 2307. Kylix. From Corneto: h. 0.09, d. 0.23.  
*Cat.* p. 606: Gerhard, *Aus. Vas.* pl. 261 = Reinach, ii, p. 129, 5-8: Hauser, *Jhb.* 1887, pp. 100 c, 105: Beazley, *VA.* p. 111: Gardiner, *Greek Ath. Sp.* p. 288, fig. 56: Saglio, i, p. 1644, fig. 2232 (A).  
 I. Armed runners. KAVOΣ IIO^A IΣ.  
 A and B. Same.
5. BERLIN 2314. Kylix (perhaps a flat plate). From Vulci: h. 0.075, d. 0.18.  
*Cat.* p. 613 (graffito on pl. iii): *CIG.* 7838: Gerhard, *TG.* p. 17, pl. 13, 5-6 (restored): Panofka, *Eigennam.* p. 55, pl. i, 8: Wernicke, p. 74, 1: Klein, *LI.* p. 95, no. 2: Beazley, *VA.* p. 111.  
 I. Athlete anointing himself. On right thigh VA + EΣ KAVOΣ.  
 On pillar HO ΓA IΣ  
 NA I + I  
 KAV . .  
 Graffito IΛ.
6. BERLIN 2325. Stand ? (form *Cat.* no. 204). From Pomarico: h. 0.265.  
*Cat.* p. 623 ('Stil dem Duris verwandt'): *CIG.* 7795: Gerhard, *Prodromus*, p. 310: *Ant. Bildw.* pl. 67, 1-2: Panofka, *Eigennam.* p. 17, pl. i, 12: *Bild. Ant. Leb.* pl. i, 8: Genick, pls. 14-15, 3: Wernicke, p. 58: Klein, *LI.* p. 119, no. 2: Beazley, *VA.* p. 112.  
 A. Athletes. ANTIΘON KAVOΣ.  
 B. Same, with similar inscription.
7. BOSTON 01.8030. Kylix. Formerly in Bourguignon Coll. From Orvieto: h. 0.09, d. 0.235.  
 Hartwig, p. 559, pl. 62, 2 (attr. to Onesimos): Klein, *LI.* p. 112, no. 5: Beazley, *VA.* p. 111.  
 I. Youth running with spear. VKOΣ . . VOΣ.
8. BOSTON 01.8073. Kylix (fragment).  
*Ann. Rep. Mus. F. A.* 1901, p. 35: Hartwig, *Jhb.* 1899, pp. 147 ff., pl. 4: Per. and Chip. ix, p. 338, fig. 181: Beazley,

VA. p. 111: Pottier, *Douris*, fig. 25: Walters, i, p. 228, fig. 74: Saglio, iv, p. 463, fig. 5648.

*I.* Vase-painter. Traces of an inscription, probably ὁ παῖς καλός.

9. BOSTON 10.199. Kylix. Formerly in Bourguignon Coll. From Orvieto. The vase is rather fragmentary.

*Ann. Rep. Mus. F. A.* 1910, p. 63: *Bulletin*, ix, p. 53: Hartwig, pp. 563-568, pl. 63, 1 (attr. to Laches P.): Klein, *LI.* p. 126, no. 2: Per. and Chip. x, p. 665, fig. 364: Beazley, VA. p. 111.

*I.* Loaded ass. ΝΙΚΟΣΤΡΑΤΟΣ ΚΑΛΟΣ. In exergue  
 VA + EΣ ΚΑΛΟΣ.

10. DRESDEN 304 (Zug. Verz. 930). Kylix: d. o.235.

Hermann, *Arch. Anz.* 1892, pp. 163, no. 28, 164 (fig.), (compares the vase with a kylix formerly in the Bourguignon Coll., Naples): *Arch. Zeit.* 1884, p. 243, pl. 16: Hartwig, p. 161: Beazley, VA. p. 111 (attr. to the L.L.L. group).

*I.* Youth with stick and kotyle. ΗΟ ΓΑΙΣ ΚΑΝ[Ο]Σ.

*A* and *B.* Scenes from the palaistra. The same inscription as on *I*, but complete.

11. GÖTTINGEN 32. Kylix: d. o.238.

Jacobsthal, *Gött. Vas.* p. 18, no. 32, pl. 9, nos. 33, 34: Beazley, VA. p. 111.

*I.* Komast.

*A* and *B.* Symposium.

12. MADRID 152 (Inv. 11.269). Kylix: h. o.09, d. o.23.

*Cat.* p. 80, pl. 16: Ossorio, *Vas. Grieg.* p. 87, pl. 34: Klein, *LI.* p. 112, no. 8: Beazley, VA. p. 111.

*I.* Athlete with strigil. WKOS ΚΑΛΟΣ (r.).

13. MUNICH (Jahn 403). Kylix. Formerly in Canino Coll.

*Cat.* (Jahn) p. 135: *CIG.* 7852: *Res. étr.* 18: Gerhard, *AZ.* 1855, p. 113: Wernicke, p. 75, no. 4: Hartwig, p. 653 (attr. to Lysis P.): Klein, p. 116.

*I.* Youth and old man. ΗΟ ΓΑΙ. .ΑΛΟΣ.

*A.* Warrior's departure. ΗΟ ΓΑΙΞ .Α.ΟΣ |Σ. ΑΛΑΙ.

*B.* Same. WΣΙΣ ΚΑΛΟΣ ΗΟ ΓΑΙΣ ΚΑ.ΟΣ.

14. NEW YORK 06.1133. Kylix (fragment).  
Hartwig, p. 644, pl. 70, 3 a-b (attr. to Lysis P.): Wernicke, p. 75, no. 6: Hartwig, *Röm. Mitt.* ii, (1887), p. 169, no. xi: Klein, *LI.* p. 114, no. 3: Beazley, *VA.* p. 111.  
*I.* Komast.  $\vee\leq 1\leq$ .  
*A* and *B.* Athletes.  $\kappa\alpha\alpha . <$ .
15. NEW YORK 07.286.48. Kylix: d. 0.228. The foot is missing.  
Beazley, *VA.* p. 111.  
*I.* Diskobolos.  
*A* and *B.* Athletes.
16. NEW YORK GR 567. Kylix: h. 0.095, d. 0.238.  
Beazley, *VA.* p. 111.  
*I.* Youth with strigil (rear view).  
*A* and *B.* Athletes.
17. NEW YORK GR 575. Kylix: h. 0.095, d. 0.243.  
Beazley, *VA.* p. 111.  
*I.* Youth with flutes.  
*A* and *B.* Youths.
18. PARIS, LOUVRE G 132. Kylix (fragment).  
*Cat.* iii, p. 969: Hartwig, p. 570, pl. 63, 2 (attr. to Laches P.): Klein, *LI.* p. 96, no. 4: Gardiner, *Greek Ath. Sp.* p. 331, fig. 85: Beazley, *VA.* p. 111.  
*I.* Komast.  $\vee\alpha + \epsilon\leq \kappa\alpha\vee\theta\leq$ .  
*A* and *B.* Athletes.  $\kappa\alpha . . .$
19. LOUVRE G 133. Kylix: h. 0.09, d. 0.24. Interior is a replica of Harrow 53.  
*Cat.* iii, p. 970: *Coll. Campana*, ser. iv-vii, no. 102: Hartwig, p. 650 (attr. to Lysis P.): Klein, *LI.* p. 115, no. 10.  
*I.* Nude youth dipping wine from a krater.  $\vee\leq 1\leq \kappa\alpha\vee\theta\leq$ .  
*A* and *B.* Komos.  $\theta\theta 1\theta\leq . . . . \kappa\alpha\vee\theta[\leq]$ .
20. PETROGRAD 655 (St. 859). Kylix. Formerly in Campana Coll.: h. 0.09, d. 0.31.  
*Cat.* i, p. 367; (W.) p. 83: Hartwig, p. 555, pl. 61 (attr. to Onesimos): Jüthner, pp. 68 ff.: Wernicke, p. 43, no. 4: Klein, *LI.* p. 113, no. 11: *AZ.* 1878, p. 70, note 20 (cor-



rect reading of inscrip.): Klein, *MS.* p. 146, 3: Beazley, *VA.* p. 111: Bulle, *Der schöne Mensch*, pl. 303, 4 (*I*): Michaelis, *AZ.* 1865, p. 32 (reads inscrip. Γλαῦκος).

*I.* Athlete with thong.  $\Psi\text{KO}\varsigma$   $\text{KA}\Psi\text{O}\varsigma$ .

*A* and *B.* Athletes.  $\text{HO } \Gamma\text{A}\text{I}\varsigma$  twice.

21. PHILADELPHIA MS 2444. Kylix. From Cortona: h. 0.095, d. 0.234.

Bates, *Trans. Penn. Mus.* 1907, 2, p. 140, pl. 35: Gardner, *Greek. Ath. Sp.* p. 392, fig. 122 (*A*): Beazley, *VA.* p. 111.

*I.* Youth.

*A* and *B.* Athletes.

*I.*  $\text{KA}\Psi\text{O}\varsigma$  (r.)  $\Psi\text{KO}\varsigma$ .

*A.*  $\text{KA}\Psi\text{O}\varsigma$  (r.).

*B.*  $\text{KA}\text{I} \cdot \varsigma$  (r.).

22. PHILADELPHIA MS 2448. Kylix: h. 0.093, d. 0.241.

Bates, *Trans. Univ. Penn. Mus.* 1907, p. 144, no. 3, pl. 36: *Mus. Journ.* iv (1913), p. 162, fig. 140: Beazley, *VA.* p. 111.

*I.* Youth with pig.  $\text{HO } \Gamma\text{A}\text{I}\varsigma$   $\text{KA} \cdot \text{O}\varsigma$ .

23. ROME, GERMAN ARCH. INST. Kylix (fragmentary): h. 0.10, d. 0.24.

Hartwig, p. 647, pl. 71 (attr. to Lysis P.): Klein, *LI.* p. 114, no. 5.

*I.* Hoplitodromos.  $\Psi\varsigma\text{I}\varsigma$   $\text{KA}\Psi\text{O}\varsigma$ .

*A* and *B.* Youths.  $\text{KA}\wedge\wedge \varsigma$ .

24. ROME, VATICAN. Kylix: h. 0.08, d. 0.25.

*Mus. Greg.* ii, pl. 85, 1 (89, 1): *CIG.* 7838: Panofka, *Eigennam.* p. 56, note 237: Wernicke, p. 74, no. 2: Hartwig, pp. 568 ff. (attr. to Laches P.): Klein, *LI.* p. 95, no. 2: Duruy, *Hist.* ii, pp. 529 (*I*), 603 (ext.).

*I.* Bearded man.  $\text{KA} + \text{E}\varsigma$   $\text{KA}\Psi\text{O}\varsigma$ .

*A* and *B.* Centaurs and Lapiths.

25. VIENNA, HOFMUSEUM. Kylix (fragment). From Adria.  
*Cat.* (S and K) p. 158, no. 27: Schöne, *Mus. Bocchi*, p. 134,  
 no. 494, 45: Hartwig, p. 643, fig. 70 (attr. to Onesimos):  
 Klein, *LI.* p. 114, no. 2: Beazley, *VA.* p. 111.  
*I.* Head of youth playing kottabos.  $\forall\varsigma\leq 1$ .  
*A.* Remains of two youths.
26. VIENNA, HOFMUSEUM. Kylix: h. 0.232.  
 Hartwig, p. 642, pl. 70, 1 (attr. to Lysis P.): Jahn, *AZ.*  
 1854, p. 445, no. 115: Klein, *Euphronios*, p. 293 note;  
*LI.* p. 114, 1: Wernicke, p. 75, no. 5: Beazley, *VA.* p. 112.  
*I.* Komast.  $\forall\varsigma\leq 1\varsigma$ .
27. ? Kylix. Formerly in Günzburg Coll., Paris.  
*Sale Cat. Günzburg Coll.* 26 Feb. 1884, no. 25: Hartwig,  
 p. 641 (attr. to Lysis P.): Klein, *LI.* p. 114, no. 4.  
*I.* Man holding a hare.  $\forall\varsigma\leq 1\varsigma$   $\text{KA}\forall\text{O}\varsigma$ . Same inscription  
 repeated several times on exterior.  
*A* and *B.* Athletes.
28. ? Kylix. Formerly in Coll. Paravey, Paris.  
*Coll. Paravey*, no. 78: *Cat. étr.* no. 77: *CIG.* 7608: Panofka,  
*Eigennam.* p. 11: *Sale Cat. Coll. Fould*, Paris, 4 June 1860,  
 p. 74, no. 1379: Hartwig, p. 641 (attr. to Lysis P.):  
 Wernicke, p. 75, no. 1: Klein, *LI.* p. 116, no. 12.  
*I.* Centaur Pholos lifting cover of pithos with a tree-trunk.  
 $\forall\varsigma\leq 1\varsigma$   $\text{KA}\forall\text{O}\varsigma$  (r.).
29. ? In Paris market: Rollin? Kylix. Formerly in Van  
 Branteghem Coll.: h. 0.094, d. 0.238.  
*Van Branteghem Sale Cat.* no. 80: Hartwig, pp. 572-574,  
 figs. 65 a-c.  
*I.* Youth with stick.  $\forall\text{A} + \text{E} <$  (r.)  $\text{KA}\forall\text{O}\varsigma$  (r.).  
*A* and *B.* Athletes.  $\forall\text{A}\text{X}\text{E}\varsigma$ . . . .  $\varsigma$ .

## SUBJECTS

Heroic, 2, 24, 28.  
 Athletic, 1, 4-6, 10, 12, 14-16,  
     18, 20, 21, 23, 27, 29.  
 Genre, 3, 8, 9, 22, 27.  
 Military, 7, 13.  
 Komastic, 10, 11, 14, 17, 18, 19,  
     26.  
 Symposium, 11, 25.

## SHAPES

Kylix, 1, 3-5, 7-29.  
 Stamnos, 2.  
 Stand ? 6.

## OTHER ATTRIBUTIONS

Berlin Amph. P. 34.  
 Brygos, 21.  
 Colmar P. 5, 11, 14.  
 Onesimos, 7.  
 Tyszkiewicz P. 4.

## MAURION

Only two pyxides have the signature of this potter and both have no decoration except a small design on the cover. From the character of the inscription the master would seem to belong to the latter part of the fifth century.

1\*. COPENHAGEN.<sup>1</sup> Pyxis. From Greece. Formerly in Sabatini's possession, no. 73.

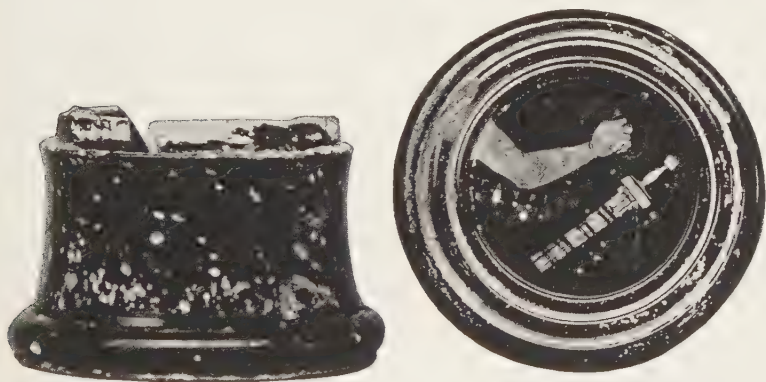
Postolacca, *AZ.* 1876, p. 38.

DeWitte, *BCH.* 1878, p. 552.

Klein, p. 213.<sup>2</sup>

Hartwig, *Class. Rev.* 1894, p. 419. Name correctly given.

Design on cover (as in Brit. Mus. E 770): Krater. ΜΑΥΡΙΩΝ  
ΕΓΟΙΕ



2\*. LONDON, BRIT. MUS. E 770. Pyxis. From Tralles: h. 0.06, d. 0.088.

*Cat.* iii, p. 364.

Hartwig, *Class. Rev.* 1894, p. 419.

Decoration on cover: Circular shield (device, r. arm with sword). ΜΑΥΡΙΩΝ

ΕΓΟΙΕ

### SHAPES

Pyxis, 1\*, 2\*.

<sup>1</sup> I have been unable to secure a photograph of this vase.

<sup>2</sup> Postolacca, DeWitte, and Klein give the signature as Gauris.

## MEGAKLES

A miniaturist painter of the early fifth century. Only one pyxis bears his signature and the attribution of the two pyxides in the British Museum to his hand has not been generally accepted. They are listed below, however, for the reason that they have not been attributed to any other artist.

- 1\*. BRUSSELS, CAB. DE NUMISMATIQUE ROYALE (formerly Hirsch Coll.). Pyxis. Formerly in Barre Coll. From Attica: h. 0.063, d. 0.085.

Fröhner, *Cat. Barre*, pl. vii.

Baumeister, iii, p. 1995, figs. 2141-2142.

*Bull. d. Inst.* 1878, p. 551.

Hoeber, *Griech. Vas.* p. 104, fig. 63.

Klein, p. 205.

F.R. i, p. 290.

Nicole, *Corpus* 94.

Buschor, p. 191, figs. 138-139.

Ducati, *Midia*, p. 37.

Cover: five hares.

Women at toilet. ΜΕΓΑΚΛΕΣ ΕΓΟΙΕΣΕΝ.



# ATTRIBUTED VASES

2. LONDON, BRIT. MUS. E 772. Pyxis. From Athens: h. 0.14, d. 0.115.

*Cat.* iii, p. 364 (same hand as E 773): *F.R.* i, p. 288, pl. 57, 2 (attribution to Megakles denied): *AZ.* 1874, p. 112: Heydemann, *Rhein. Mus.* 1881, p. 470; *Comment. Mommsen.* p. 170 (attr. to Megakles): Nicole, *Corpus* 94, sec. 1 (attr. to Megakles): Klein, p. 206: Roscher, i, p. 2681, 4.

Nymphs in the Garden of the Hesperides. The scene is divided into two groups by a fountain. ΠΡΟΛΗ ΜΑ-  
ΥΑΥΡΑ ΘΕΤΙΞ.

3. BRIT. MUS. E 773. Pyxis. From Athens: h. 0.178, d. 0.127.

*Cat.* iii, p. 365: *F.R.* i, p. 287, pl. 57, 1 (attribution to Megakles denied): *AZ.* 1874, p. 112: Heydemann, *Rhein. Mus.* 1881, p. 470; *Comment. Mommsen.* p. 170 (attr. to Megakles): Nicole, *Corpus* 94, sec. 1 (same attribution): Klein, p. 206: Kretschmer, pp. 166, 178: Robert, *Knöchelspielerin*, p. 20.

Women at toilet. ΙΩΙΓΕΝΕΙΑ ΔΑΝΑΕ ΕΛΕΝΕ ΚΛΥΤΑΙ-  
ΜΕ. .ΡΑ ΚΑΣΣΑΝΔΡΑ.

## SUBJECTS

Genre, 1\*, 3.

Heroic, 2.

## SHAPES

Pyxis, 1\*, 2, 3.

## OTHER ATTRIBUTIONS

Eretria Epinetron P., 4.



## MEIDIAS

The literature on Meidias is fairly extensive. Two distinct essays dealing with the work of this master alone have appeared, those of Ducati and Nicole.

To say that the situation with regard to the Meidian vases is 'confusion worse confounded' is certainly expressing it very mildly. There exists no unanimity at all among the various scholars as to what vases are really Meidian (Nicole and Ducati differ widely as to attributions) or the date to which their painter belongs.

Perhaps the safest date to assume for Meidias is the last part of the fifth and the beginning of the fourth century B.C. Only one vase with his signature as potter has come down to us but it is fairly certain that he employed a number of different painters, among whom Hauser, with good reason, reckons Aristophanes.

That all the vases listed below were the product of the Meidias atelier can hardly be claimed. The plan has been adopted, however, of including all vases which have been identified by various scholars as definitely Meidian or school-pieces.

1\*. LONDON, BRIT. MUS. E 224 (1264). Kalpis: h. 0.521.

The Meidias kalpis is one of the best known vases of antiquity and has probably the most extensive bibliography of any vase heretofore published. Practically all the publications were based on the Hancarville drawing, until the appearance of the Furtwängler-Reichhold publication.

*Cat.* iii, p. 173.

D'Hancarville, i, pls. 127-130; ii, pl. 22.

Maisonnette, *Intr.* pl. 3.

Inghirami, *Mon. étr.* v, pls. 11-12.

Millin, *Gall. Myth.* pl. 94, fig. 385.<sup>1</sup>

Gerhard, *Akad. Abhand.* i, pp. 177-191, pls. 13-14: idem, *Trans. Roy. Soc. Lit.* 2d ser. i (1843), p. 192, plate.<sup>2</sup>

Guignaut, *Religions*, pl. 187 bis, 187 ter, 665, no. 737 a.

F.R. i, pp. 39-46, pls. 8-9.

WV. iv, pls. 1-2.

Walters, i, p. 446, pl. 41; ii, pp. 92, 100, 116, 140.

Saglio, ii, s.v. Dioscuri, p. 251, fig. 2430 (main); iii, p. 97, fig. 3769 (main); p. 320, fig. 3923.

Roscher, i, p. 2602 (lower A); ii, p. 2503 (frieze); iii, p. 1807, 6 (shoulder).

Harrison, *Myth. and Mon.* p. 161, fig. 37 (shoulder).

Nicole, *Meidias*, pp. 55 ff., pls. 1-2, 1, fig. 1.

Robert, *Ant. Sarcophagrel*, iii, p. 224, fig. 181.

Ducati, *Midia*, pp. 8 ff. pl. 1, fig. 1.

Fowler and Wheeler, p. 503, fig. 397 (shoulder).

Watzinger, *Oesterr. Jahresheft.* 1913, p. 150, fig. 75 (fig. of Hilaera).

Hoeber, *Griech. Vas.* fig. 69.

Brunn, *KG.* ii, p. 706.

Jahn, *Arch. Aufs.* p. 132.

AZ. 1852, p. 437: ibid. 1854, p. 299 (Pyl): ibid. 1856, p. 190 (Gerhard): 1858, p. 129 (Conze).

Schultz, *Rhein. Mus.* n.f. 30, p. 529.

<sup>1</sup> Inscriptions are omitted on the above.

<sup>2</sup> Gerhard was the first one to read the inscriptions correctly.



- C. Smith, *JHS*. 1892, pp. 119 ff. Nicole, *Corpus* 95.  
 Luckenbach, p. 514, note 3. Fölzer, p. 115, no. 177.  
*Class. Rev.* 1888, p. 123. Buschor, p. 207.  
 Milchhöfer, *Jhb.* 1894, p. 64. *CIG.* 8487.  
 Macmahon, *AJA.* 1907, p. 8. Klein, p. 204.  
 Rizzo, *Mon. Ant. Linc.* 1904, p. 82. Beazley, *VA.* p. 185.  
 Jersen, Pauly-Wiss., ii, pp. 773-774.  
 Pottier, *Louvre Cat.* iii, pp. 863, 1062.  
 Overbeck, *KM.* (Zeus), i, p. 182, no. v.  
 Kretschmer, pp. 116, 140, 143, 145, 288.  
 Löwy, *Eranos Vindobonensis*, 1893, p. 274.  
 Furtwängler, Roscher, i, p. 2227, 66: Kühnert, *ibid.* ii,  
 p. 1994.  
 Ducati, *Röm. Mitt.* 1906, pp. 126 ff.: idem, *Ausonia*,  
 1906, pp. 42 ff.  
 Robert, *Bild u. Lied*, p. 40, note 50: idem, *Marathonschl.*  
 pp. 54, 59, 60, 72.  
 Heydemann, *Ann. d. Inst.* 1885, pp. 158 ff.: idem, *Comm.*  
*Mommsen.* p. 178, note 63.  
 Pellegrini, *Atti e Memorie della R. Deput. di Storia per la*  
*Romagna* sec. iii, 1907, p. 218.  
 Pharmakowski, *Hist. d. la peinture de vases après les*  
*guerres médiques* (*Zapiski Imperatorskago Russkago*  
*Archiol. Obtschestvo*), Petrograd, 1899, p. 137; 1901,  
 pp. 343, 469.

Signature on shoulder ΜΕΙΔΙΑΞ : ΕΓΟΙΗΞΕΝ.

Shoulder: Rape of the daughters of Leukippos.

Lower frieze divided into two groups:

A. Herakles in the Garden of the Hesperides.

B. Athenian tribal heroes.

Shoulder: ΠΟΛΥΔΕΥΚΤΗΣ ΕΛΕΡΑ ΚΑΣΣΤΩΡ ΕΡΙΦΥΛΗ  
 ΧΡΥΣΙΓΓΟΣ ΑΦΡΟΔΙΤΗ ΧΡΥΣΕΙΣ ΪΕΥΣ ΑΓΑΥΗ ΓΕΙΘΩ.

Main picture:

A. ΧΡΥΣΟΘΕΜΙΣ ΑΣΣΕΤΕΡΟΓΗ ΒΓΙΕΙΑ ΚΛΥΤΙΟΣ ΛΙΓΑΡΑ  
 ΗΡΑΚΛΗΣ ΙΟΛΕΩΣ.

B. ΕΛΕΡΑ ΜΗΔΕΑ ΑΡΝΙΟΓΗ ΦΙΛΟΚΤΗΤΗΣ ΑΚΑΜΑΣ  
 ΙΓΓΟΘΩΝ ΑΝΤΙΟΧΟΣ ΚΛΥΜΕΝΟΣ ΟΙΝ[Ε]ΥΣ ΔΗΜΟ-  
 ΦΩΝ ΧΡΥΣΙΣ.



# ATTRIBUTED VASES

- 1 *bis*. ATHENS CC. 1242 (1300), (1484), (C 528). Kalpis. From Athens: h. o.26.  
*Cat.* p. 403: Brückner, *Athen. Mitt.* 1907, pp. 116 ff. pl. 9: Ducati, *Midia*, p. 23, no. 19.  
Epaulia: Aphrodite, Eros, bride, and attendants.
2. ATHENS CC. 1248 (1179), (1313). Kalpis: h. o.27. The vase is rather fragmentary.  
*Cat.* (CC.) p. 406: Nicole, *Meidias*, pp. 81 ff. pls. 4; 8, 4: Nicole, *Mélanges Nicole*, 1905, pp. 406, 407, fig. 1, pl. 3: Beazley, *VA.* p. 185: Ducati, *Midia*, p. 22, no. 2.  
Scene in gynaekonitis.
3. ATHENS CC. 1287 (1263), (1362), (C 564). Squat oinochoë. From Attica: h. o.21.  
*Cat.* (CC.) p. 423: *Ann. d. Inst.* 1879, p. 222 pl. N (Robert) = Reinach, i, p. 342: Milchhöfer, *Jahrb.* 1894, p. 64: Nicole, *Meidias*, p. 86, no. 2: Walters, i, p. 447, note 1: Arndt, *Glyptothèque Ny Carlsberg*, fig. 49: Ducati, *Ausonia*, 1906 (i), p. 49: idem, *Midia*, p. 23, no. 22: Beazley, *VA.* p. 186.  
Eros, youth, and two women.
4. ATHENS CC. 1353 (3442) (1246). Kotyle: h. o.09, d. o.10.  
*Cat.* (CC.) p. 442: *Album*, p. 20, fig. 9, pl. 46: Couve, *BCH.* 1895, p. 95, figs. 1-2: Nicole, *Meidias*, p. 87, no. 25: Harrison, *Prolegomena*, p. 453, fig. 141: Ducati, *Midia*, p. 28, no. 30.  
A. Young girl carrying a kid.  
B. Maenad with tambourine.
- 4 *bis*. ATHENS CC. 1941 (1284), (C 566). Aryballos. From Piræus: h. o.19.  
*Cat.* p. 635: Conze, *Arch. Anz.* 1860, pp. 103, 112: Heydemann, *Griech. Vas.* pl. 10, 1, note 2: Jahn, *Vasen mit Goldschmuck*, pl. 1, 1-2: Milchhöfer, *Jhb.* 1894, p. 61, no. 21 c: Milliet, *Mon. Grecs.* 21-22 (1893), pp. 1-15:



Rayet and Collignon, p. 252, note 1: Körte, *Arch. Zeit.* 1879, p. 94, note 4: Ducati, *Midia*, p. 27, no. 27.

Bride and groom. Erotes and attendants.

4 *ter.* ATHENS N 1035 (Inv. 11713). Kylix (fragment).

Nicole, *Cat. Suppl.* p. 221: Watzinger, *Athen. Mitt.* 1901, p. 50, pl. 2: Ducati, *Midia*, p. 23, no. 20.

I. Apollo with lyre, and maiden.

5. BERLIN 2705. Lekythos. From Athens: h. o.22.

*Cat.* p. 774: Milchhöfer, *Jhb.* 1894, p. 61, no. 21 b (falsely included in acorn class): Milliet, *Mon. Grecs.* 1876, p. 2: Körte, *AZ.* 1879, p. 93, pl. x = Reinach, i, p. 426, 2-3: Nicole, *Meidias*, p. 86, no. 16 (attr. to Meidias): Riezler, *Weissgr. Att. Lek.* p. 58, note 148: Hauser, F.R. iii, p. 46, note 15 (attr. to Aristophanes): Baumeister, iii, p. 2003, fig. 2155: Pottier, *Mon. Grecs.* 1889-90, p. 22: Ducati, *Midia*, p. 25, no. 26, fig. 7; idem, *Ausonia*, i, p. 49.

Woman embraced by Eros and two women. So described in the *Cat.* Hauser declares the figure is a male, probably Phaon.

6. BOLOGNA (Pal. 286). Kalyx krater. Formerly in Hamilton Coll.: h. o.475.

*Cat.* (Pal.) p. 46, figs. 34 (B), 35 (A): d'Hancarville, ii, pl. 37: Passeri, *Pict. Etr.* pl. 7: Inghirami, *Vas. Fitt.* iv, pls. 361-362: Panofka, *Bild. ant. Leb.* pl. 4, 9-10: d'Agincourt, *Mon. de la Peint.* pls. 1-2: Müller-Wies. ii, pl. 50, 625 (A): Weisser, *Lebensbild.* pl. 16, 10: Saglio, i, p. 625, fig. 705; ii, p. 245, fig. 2429: Welcker, *Nachtr.* pp. 25 ff.: Kretschmer, p. 174: Stephani, *Nimb. u. Strahlenkranz*, p. 109 (469), no. 7: Heydemann, iii *Halle Progr.* p. 52, no. 7: idem, *Satyr- u. Bakchennam.* p. 31 k: Milchhöfer, *AZ.* 1880, p. 182, no. 1: Nicole, *Meidias*, p. 88, no. 10 (considers vase older than Meidias): Roscher, iii, p. 327.

A. Consecration of a choregic tripod to Dionysos. NIKE  
NIKE ΔΙΟΝΥΣΟΣ ΖΙΜΟΣ ΒΑΧΧΕ.

B. Musical contest.



7. BOSTON 95.49. Aryballos. From Eretria?: h. o.137.  
*Ann. Rep. Mus. F. A.* 1895, p. 22, no. 45: Beazley, *VA.*  
p. 186.  
Nurse bringing a baby to the mother.
8. BOSTON 95.1402. Lekythos (acorn type). From Peleponnesos: h. o.153.  
*Ann. Rep. Mus. F. A.* 1895, p. 22, no. 48: Beazley, *VA.*  
p. 186.  
Eros and women.
9. BOSTON 00.353. Aryballos: h. o.134 (as restored).  
*Ann. Rep. Mus. F. A.* 1900, p. 78, no. 35: Beazley, *VA.*  
p. 186.  
Seated youth, kneeling Eros, and woman holding tray.
10. BOSTON 03.842 a-c. Kalpis (fragments).  
*Ann. Rep. Mus. F. A.* 1903, p. 72, no. 65: Nicole, *Meidias*,  
p. 75, pl. 5: *AJA.* 1904, p. 386, no. 65: F.R. ii, p. 56, note  
3: Beazley, *VA.* p. 185.  
Eumolpos, Demeter, Persephone, and Triptolemos.  
Fragment a. ΦΕΨΦΑ . . . . ΗΜΗΤΗΡ.  
Fragment b. . . . . ΓΟΞ.
11. BOSTON 03.857. ? (fragment).  
*Ann. Rep. Mus. F. A.* 1903, p. 72, no. 64 d: Beazley, *VA.*  
p. 189.  
Head and shoulders of Aphrodite. . . . . ΔΙΤΗ.
12. BOSTON 04.18. Pyxis. From Athens: h. o.046, d. o.136.  
*Ann. Rep. Mus. F. A.* 1904, p. 59: *Mus. Bull.* 1905, p. 30:  
*Handbook, Mus. F. A.* p. 89: Hauser, *Oesterr. Jhresheft.*  
1905 (viii), pp. 18-35, pl. i (considered as older than  
Meidias): DeSalis, *Jhb.* 1910, p. 129: Hauser, F.R. iii,  
pp. 99, fig. 47, 101: Beazley, *VA.* p. 188.  
Odysseus, Nausikaa, and maidens. ΟΔΥΣΣΕΥΣ ΑΘΗΝΑΙΑ  
ΦΥΛΟΝΟΗ ΝΑΥΞΙΚΑ ΚΛΕΟΓΑΤΡΑ ΛΕΥΚΙΓΓΗ.
13. BOSTON 10.190. Squat oinochoë (fragment).  
Beazley, *VA.* p. 186.  
Komos.

14. BOSTON 13.171. Squat oinochoë (fragment). From Caere.  
*Ann. Rep. Mus. F. A.* 1913, p. 94: Beazley, *VA.* p. 186.  
 Two youths on galloping horses.
15. BRUSSELS A 1014. Lekanis: d. o.245.  
*Somzée Sale Cat.* p. 11, no. 52: Nicole, *Meidias*, p. 88,  
 no. 23.  
 Dionysos, Eros, maenads, and a silen.
16. BRUSSELS A 1017. Aryballos: h. o.13.  
*Somzée Sale Cat.* p. 13, no. 61: Nicole, *Meidias*, pp. 87,  
 no. 6, 99, pl. 7, 3: Ducati, *Midia*, p. 75, no. 3.  
 Youth, woman, and horse.
17. FLORENCE. Kalpis. From Populonia.  
 Milani, *Mon. Scelt.* pls. 3-5: Ducati, *Midia*, pp. 14-15,  
 no. 3, fig. 3 (considers both vases earlier than Meidias):  
 idem, *Ausonia*, 1906, p. 189: Nicole, *Meidias*, pp. 69 ff.,  
 pl. 3, 2: idem, *Mélanges Nicole*, p. 409: Hauser, *BPW.*  
 1906, pp. 662 ff.: idem, *F.R.* iii, p. 47 (attr. to Aristophanes):  
 Buschor, p. 211, fig. 156: Beazley, *VA.* p. 185.  
 Adonis, Aphrodite, and female figures. .PYΞΟΘΕΜΙΞ  
 ΕΥΡΥΝΟΗ ΙΜΕΡΟΞ ΑΦΡΟΔΙΤΗ VΓΙΕΙ// ΓΑΙΓΙΑ ΓΑΝ-  
 ΔΑ . . EVTV Ε.ΔΑ ΑΔΩΝΙΟΞ . . NNV . . ΙΜΕΔΟΞ.
18. FLORENCE. Kalpis. From Populonia.  
 Same literature as for the Adonis kalpis (no. 17 above).  
 Phaon, Aphrodite, nymphs, Eros, etc. ΗΕΡΟΞΟΡΑ ΓΑΝ-  
 ΝΥΧΙ ΑΦΡΟΔΙΤ. ΓΟΘΟΞ ΙΜΕΡΟΞ VΛΙΕΙΑ ΕΥΔΑΙΜΟ . .  
 ΧΡΥΞΟΓΕ ΛΕΡΑ ΙΜΕΡΟΞ ΟΛΩΝ ΔΗΜΑΝΑΣ[ΞΑ][Λ]ΗΤΩ  
 ΑΓΟΛΛΩΝ.
19. GÖTTINGEN 44. Lekanis (fragment).  
 Jacobsthal, *Gött. Vas.* p. 24, pl. 15, fig. 47: Beazley, *VA.*  
 p. 189: cf. *F.R.* ii, pl. 68.  
 Seated woman and servant with toilet box.
20. KARLSRUHE 259. Kalpis. From Ruvo: h. o.495.  
*Cat.* p. 63: *CIG.* 8400: Creuzer, *Galler.* pp. 29, 56, pl. i:  
*Archaeologie*, iii, pl. 1, 7, pp. 111, 158: idem, *Ztschr. Alt.*  
*Wiss.* 1839, p. 286: Braun, *Giudizio di Paride*, ed. 2, p. 5,  
 pl. i (shoulder): Gerhard, *Apul. Vasenbild.* p. 32, pl. D, 2:

Overbeck, *HG.* p. 233, no. 69, pl. 11, 1: F.R. i, pp. 141 ff. pl. 30 (attr. to a different atelier): Nicole, *Meidias*, pp. 65 ff., pl. ii, 2, fig. 7: Saglio, iv, p. 447, fig. 5636 (fig. of Paris): Roscher, iii, p. 1619, 8 (shoulder): Braun, *Bull. d. Inst.* 1836, p. 165: *Schorn's Kunstblatt*, 1840, p. 163: Schulz, *Ann. d. Inst.* 1839, p. 107: Braun, *ibid.* 1841, p. 88: Welcker, *Ann. d. Inst.* 1845, p. 172; *Alt. Denk.* v, p. 403, no. 59: Welcker, *Rhein. Mus.* vi, p. 628: Urlichs, *Bonn. Jhb.* v, p. 67: Gerhard, *Arch. Anz.* 1851, p. 35, no. 20: Jahn, *Vas. m. Goldschm.* p. 20: Milchhöfer, *Jhb.* 1894, p. 64: Nicole, *Mélanges Nicole*, p. 409: Hauser, *BPW.* 1906, p. 664: Beazley, *VA.* p. 185 (doubts the attribution): Ducati, *Midia*, pp. 33, note 2, 49.

Shoulder: Judgment of Paris.  $\text{IEV}\Sigma \text{EPI}\Sigma \text{KAVMENH}$   
 $\text{HP}\Lambda \text{AAE}\Sigma \text{AN}\Delta \text{PO}\Sigma \text{AOHN}\Lambda \text{EPMH}\Sigma \text{AFPO}\Delta \text{ITH}$   
 $\text{EVTVXI}\Lambda \text{HTIO}\Sigma$ .

Main picture: Dionysos and thiasos.

21. LONDON, BRIT. MUS. E 550. Baby oinochoë. From Greece: h. o.083.

*Cat.* iii, p. 319: Beazley, *VA.* p. 186.

Two boys at play.

22. BRIT. MUS. E 695. Aryballos. Formerly Durand Coll. 97. From Nola (Basilicata): h. o.236.

*Cat.* iii, p. 343: *Mon. d. Inst.* i, pl. 50 A = Reinach, i, p. 80, 7, 10: *AZ.* 1844, pl. 24, 1, p. 395: O. Müller, *Hdb.* 384, 6: Müller-Wies. ii, pl. 38, no. 447: F.R. ii, p. 100, pl. 78, 3: Emmanuel, *Danse Grec.* fig. 477 (fig. of Dionysos): Welcker, *Alt. Denk.* iii, p. 360: Jahn, *Vas. m. Goldschm.* p. 9, no. 13: Stephani, *CR.* 1863, p. 231, 1; 1865, p. 58; 1875, p. 96, 4: Keller, *Tiere*, pp. 24, 329, no. 50: *Zeitschr. d. Deutsch. Morgenländ. Gesellsch.* 40, p. 558: Graef, *De Bacchi Exped. Ind.* p. 1: Wolters, *Athen. Mitt.* 1892, p. 436: Milchhöfer, *Jhb.* 1894, p. 60, no. 15: Nicole, *Meidias*, p. 87, no. 1; p. 100, pl. 7. 2: Saglio, i, pp. 599, fig. 676; 857, fig. 1049 (fig. of Dionysos): Harrison, *Prolegomena*, p. 374, fig. 115: Ducati, *Midia*, p. 74, fig. 14.

Dionysos on camel with following.

22 bis. BRIT. MUS. E 696. Aryballos. From Marion, Cyprus: h. o. 177.

*Cat.* iii, p. 344: Murray, *JHS.* 1887, p. 320, pl. 81: *WV.* 1889, pl. 9, 9 a-b: Milchhöfer, *Jhb.* 1894, p. 61, no. 23: Nicole, *Meidias*, p. 86, no. 7 (attr. to Xenophantos): Ducati, *Ausonia*, 1906, p. 47, no. 6 (disagrees with the attribution to Meidias): Beazley, *VA.* p. 186.

Oedipus slaying the Sphinx. ΟΙΔΙΠΟΥΞ ΑΓΟΛΛΩΝ ΑΘΗΝΑ  
ΑΙΝΕΑΣ ΚΑΞΤΩΡ ΠΟΛΥΔΕΥΚΗΣ.

23. BRIT. MUS. E 698 (1263). Aryballos. From Ruvo: h. o. 256.  
*Cat.* iii, p. 346: Minervini, *Illustr. d. un vas. ant. di Ruvo*, Naples, 1845: *Rev. Arch.* 1845, p. 550: *El. Cér.* ii, p. 61; iv, p. 223, pl. 84: Jahn, *Vas. mit Goldschmuck*, pl. ii, 1-2: Milchhöfer, *Jhb.* 1894, p. 61, no. 19; cf. *AZ.* 1880, p. 191: Nicole, *Meidias*, p. 86, no. 3: Ducati, *Midia*, p. 20, no. 15: Beazley, *VA.* p. 186: Pottier, *Louvre Cat.* iii, p. 1045: Brückner, *Athen. Mitt.* 1907, p. 118, fig. 8.

Women, Eros, and youth. ΕΥΔΑΙΜΟΝΙΑ ΠΟΛΥΙ. .ΟΞ  
ΚΑΛΗ ΓΑΝΔΑΙΞΙΑ ΨΑΙΕΙΑ.

24. BRIT. MUS. E 699. Aryballos (fragmentary, neck missing).  
From Cyprus (Poli tis Chrysochou): h. o. 121.

*Cat.* iii, p. 347: *JHS.* 1890, p. 47, pl. iv: Milchhöfer, *Jhb.* 1894, p. 61, no. 24: Nicole, *Meidias*, p. 86, no. 8 (attr. to Xenophantos): Ducati, *Ausonia*, 1906, p. 44, note 5 (disagrees with attribution to Meidias): idem, *Midia*, p. 76, no. 6: Beazley, *VA.* p. 186: Walters, ii, p. 43.

Aphrodite, Eros, and young hunter (Anchises?).

25. BRIT. MUS. E 701. Aryballos. Formerly in Castellani Coll. From Athens: h. o. 14.

*Cat.* iii, p. 348: Nicole, *Meidias*, pp. 87, no. 4; 139, 141, fig. 40-41: Beazley, *VA.* p. 186.

Artemis in gigantomachy.

26. BRIT. MUS. E 702. Aryballos: h. o. 108.

*Cat.* iii, p. 348: Nicole, *Meidias*, pp. 87, no. 2; 98, fig. 19.

Eros pursuing a woman. ΟΑΛΙΑ.

27. BRIT. MUS. E 703. Aryballos: h. o.134.  
*Cat.* iii, p. 348: Nicole, *Meidias*, pp. 87, no. 3; 98, fig. 20.  
 Dionysos, Eros, and two maenads.
28. BRIT. MUS. E 705. Aryballos. Formerly in Castellani Coll. From Athens: h. o.105.  
*Cat.* iii, p. 349: Nicole, *Meidias*, pp. 87, no. 5; 139-140, fig. 39.  
 Young girl crouching and two erotes.
29. BRIT. MUS. E 775. Pyxis. From Eretria: h. o.076, d. o.127.  
*Cat.* iii, p. 367, pl. 20: Beazley, *VA.* p. 188: Roscher, iii, p. 2122, 10 (body): Walters, ii, p. 142, fig. 131 (cover): Ducati, *Midia*, p. 78, no. 3, figs. 15-17.  
 Cover: Death of Pentheus (?).  
 Body: Chariot of Aphrodite with erotes. ΓΟΘΟΞ ΗΔΥ-ΛΟΓΟΞ Α+ΡΟΔΙΤΗ ΥΓΙΕΙΑ ΕΥΝΟΜΙΑ ΠΑΙΔΙΑ ΕΥΔΑΙ-ΜΟΝΙΑ ΙΜΕΡΟΞ ΑΡΜΟΝΙΑ ΚΑΛΗ.
30. MUNICH (Jahn 234). Aryballos.  
*Cat.* (Jahn) p. 69: Gerhard, *Bull. d. Inst.* 1829, p. 78: *CIG.* 8366: *Ann. d. Inst.* 1857, p. 129, pl. A = Reinach, i, p. 298: Baumeister, iii, p. 1571, fig. 1632: Ducati, *Ausonia*, 1906, p. 44, note 5 (considers later than *Meidias*): Nicole, *Meidias*, p. 86, no. 12: Roscher, iii, p. 1251 (fig.).  
 Girl and Eros in swing. Ι.ΙΔΙΑ ΙΜΕΡΟΞ.
31. NAPLES (H 2296). Lekanis. From Apulia: h. o.17, d. o.27.  
*Cat.* p. 252: *CIG.* 8362 c: *Bull. Nap.* n.s. ii, p. 57, pl. ii; v, p. 81 = Reinach, i, p. 476: Nicole, *Meidias*, pp. 88, no. 17; 101, fig. 22: Kretschmer, p. 220: F.R. ii, p. 39, note 5: Ducati, *Midia*, p. 16, no. 7, pls. 2-4.  
 Scene in gynaekonitis. ΝΗΞΑΙΗ ΛΑΨ Η ΕΡΩΞ ΚΛΥΜΕΝΗ Η ΑΛΙΗ.
32. NAPLES SA. 311. Lekanis. From Canosa: h. o.19, d. o.29.  
*Cat.* p. 705: Jahn, *Sächs. Ber.* vi, p. 266: *Bull. Nap.* n.s. i, pl. 3 = Reinach, i, p. 474, 7: Stephani, *CR.* 1860, pp. 15 ff. no. 20, 19 ff. no. 5; idem, 1868, p. 162, 5: Gerhard,

*Arch. Anz.* 1853, p. 285, 30: *AZ.* 1869, p. 82, 15: *Mus. Ital.* ii, p. 68: Klein, *LI.* p. 135: Milchhöfer, *Jhb.* 1894, p. 64: Walters, i, p. 447, note 1: Nicole, *Meidias*, pp. 88, no. 16; 100, fig. 21, pl. 15: F.R. ii, p. 39, note 5: Ducati, *Midia*, p. 16, no. 6.

Scene in gynaekonitis. ΓΑΝΔΙΩΝ ΕΡΙΧΑΡΙΞ ΚΑΛΗ ΝΙΚΟ-  
ΓΟΛΙΣ ΜΥΡΡΙΝΙΣΚΗ ΚΑΛΗ ΑΝΤΙΟΧ . . ΝΙΚΑ ΚΛΥΜΕΝΗ.

33. NAPLES SA. 316. Lekanis. From Fasano: h. o.16, d. o.26.  
*Cat.* p. 708: *CIG.* 8362 b: *AZ.* 1869, p. 82, 15: Stephani,  
*CR.* 1860, pp. 12, no. 22; 19, no. 6: *Bull. Nap.* n.s.  
ii, p. 25, pl. 6 = Reinach, i, p. 477: Nicole, *Meidias*, pp. 88,  
no. 18, 102, fig. 23: F.R. ii, p. 39, note 5: Ducati,  
*Midia*, p. 16, no. 8.

Scene in gynaekonitis. ΑΦΡΟΔΙΤΗ ΚΛΥΜΕΝΗ ΑΡΜΟΝΙΑ  
ΕΥΚΛΕΙΑ ΕΥΝΟΜΙΑ ΓΑΝΝΥΧΙΞ.

34. NEW HAVEN, YALE UNIV. 152. Aryballos. Formerly in  
Catalano Coll. From Naples: h. o.20.  
Overbeck, *KM.* (Poseidon), p. 374, no. 11, pl. 13, 9:  
*El. Cér.* iii, pl. 27: Milchhöfer, *Jhb.* 1894, p. 61, no. 20:  
Nicole, *Meidias*, p. 96, no. 5 (school piece or later):  
Beazley, *VA.* p. 186: Ducati, *Midia*, p. 21, no. 16.  
Poseidon and Amynone. . . . ΛΩΝΗ ΓΟΞΕΙΔΩ . ΛΦ(ροδιτη)  
. . ΦΙΤΡΙΤΗ.

35. NEW YORK 06.1021.196. Aryballos: h. o.086.  
Sambon, *Coll. Canessa*, p. 71, no. 246, pl. 17: Beazley,  
*VA.* p. 186.  
Komos of children.

36. NEW YORK 16.52. Kalpis: h. o.367.  
*Bull. Metr. Mus.* 1916, p. 126, fig. 4 (as restored): Beazley,  
*VA.* p. 185, fig. 116.  
Thamyris and the Muses.

37. NEW YORK GR 1243. Aryballos. From Athens: h. o.211.  
Dumont and Chaplain, i, p. 364, pl. 8: Milchhöfer, *Jhb.*  
1894, p. 64: Walters, i, p. 447, note 1: Rayet and Col-  
lignon, p. 251, fig. 94: Hauser, *Oesterr. Jhresheft.* 1905,

p. 31, fig. 4: Nicole, *Meidias*, p. 86, no. 1: Ducati, *Midia*, p. 23, no. 21: Beazley, *VA*. p. 186.

"Vase des blanchisseuses." Scene in gynaekonitis, washing day.

38. ODESSA. Lekanis. From Crimea.

*Mém. Soc. Arch. d'Odessa*, (xviii), 1895, pl. i: v. Stern, *Lekane aus Kertsch mit Dionys. Thiasos*, Odessa 1895 (in Russian): F.R. ii, p. 39, note 5: Nicole, *Meidias*, pp. 88, no. 20, 100, 103, fig. 24, 153 (add. to p. 89): Harrison, *Prolegomena*, p. 654, figs. 178-179: Ducati, *Midia*, p. 17, no. 10, fig. 4.

Dionysos, Eros, maenads, and silen.

39. OXFORD 551. Pyxis: h. 0.089, d. 0.202.

P. Gardner, *JHS*. 1905, p. 79, pl. iv: Nicole, *Meidias*, pp. 88, no. 25, 133, 137, figs. 36-38 (dated too late), pl. 14: Beazley, *VA*. p. 188, fig. 117: Ducati, *Midia*, p. 80, no. 4.

Cover: Seven women and two erotes. The cover had a metal knob which has disappeared.

Body: Thirteen women and two erotes.

40. PALERMO 1106. Kalyx krater. From San Martino: h. 0.396.

Denti, *Illus. di uno vaso Greco siculo*, Palermo, 1823 (plate): Gerhard, *Ant. Bild.* p. 301, pl. 59: Inghirami, *Vas. Fitt.* iii, pls. 255-256: Müller-Wies. ii, pl. 36, no. 425, ii, p. 64 note: F.R. i, pp. 296-299, pl. 59 (attr. to Meidias): *CIG*. 8376: Welcker, *Ann. d. Inst.* 1833, p. 149; idem, *Alt. Denk.* ii, p. 65: O. Müller, *Hdb. d. Arch.* 384, 4: Furtwängler, *Eros*, p. 36: Stephani, *CR*. 1863, p. 216; idem, *Mélanges grec. rom.* i, p. 553, note 39: Helbig, *Ann. d. Inst.* 1863, p. 258: Klügmann, *AZ*. 1863, pp. 46 ff.: Milchhöfer, *Jhb.* 1894, p. 63: Nicole, *Meidias*, pp. 88, no. 8, 92, pl. 6, 1: Klein, *LI*. p. 137: Heydemann, *Satyr-u. Bakchennam.* p. 14, F: Ducati, *Midia*, pp. 67 ff. pl. 5 (disagrees with attribution), fig. 13 (B): Beazley, *VA*. p. 185.

A. Phaon, nymphs, and Eros. ΧΡΥΣΗ ΦΑΩΝ ΕΡΟΣ.

B. Apollo, Artemis, and Leto. ΦΙΛΟΜΗΛΗ ΚΑΛΟΣ ΚΑΛΟΣ.



41. PARIS, LOUVRE CA 254. Aryballos. From Markopoulo: h. o.17.  
 Milchhöfer, *Jhb.* 1894, pp. 57 (fig.), 59, no. 11: Ducati, *Ausonia*, 1906, p. 43: Brückner, *Athen. Mitt.* 1907, p. 107, note 2.  
 Scene in gynaekonitis: woman tying sandal, and servants.
42. LOUVRE N 3408. Squat oinochoë: h. o.225.  
 Perrot, *Mon. Grecs.* 1876, pp. 42 ff., pl. 3: Beazley, *VA.* p. 186: Roscher, iii, p. 328: Girard, *Peinture*, p. 248, fig. 146: Duruy, *Hist.* ii, p. 284.  
 Herakles and Nike driving team of centaurs. Caricature.
43. LOUVRE. Aryballos lekythos. From Attica: h. o.265.  
 Pottier, *Mon. Grecs.* 1889-1890, pp. 20-33, pls. 9-10: Furtwängler, *Samm. Sabouroff*, Int. to Vases, p. 7 (considers the vase as by same hand as Berlin 2471, i. e. the painter of the Eretria Epinetron): Nicole, *Meidias*, p. 153 (addition to p. 87): Milchhöfer, *Jhb.* 1894, p. 60, no. 17: Ducati, *Midia*, p. 25, no. 24.  
 Aphrodite, Eros, and maenad.
44. PETROGRAD (St. 1807). Kalyx krater. From Iouz-Oba: h. o.49.  
*Cat.* (St.) ii, p. 341: *WV.* A, pl. 11: Stephani, *CR.* 1861, p. 33, pls. 3-4 = Reinach, i, pp. 7-8: Kekulé, *Hebe*, p. 31, pl. 5, 3: *AZ.* 1866, p. 211 = Reinach, i, p. 399: Baumeister, ii, p. 1165, fig. 1356: Milchhöfer, *Jhb.* 1894, p. 64: Nicole, *Meidias*, p. 88, no. 11, 96: Ducati, *Röm. Mitt.* 1906, p. 130; idem, *Ausonia*, 1906, p. 46: Roscher, i, p. 2130 (Hera and Hebe): Ray. and Coll. p. 287, fig. 110 (Hera and Hebe): Overbeck, *KM.* (Hera), p. 140, D, pl. x, 3 (Hera and Hebe on *A*): Apollo, p. 331, no. 73, pl. 21, 25 (Apollo and Dionysos on *B*): Saglio, iii, p. 44, fig. 3736 (Hebe and Hera), p. 678, fig. 4171 (same).  
*A.* Judgment of Paris: above, Iris in a quadriga. ΕΡΜΝΞ ΑΦΡΟΔΙΤΗ ΕΡΩΞ ΗΡΑ ΗΒΗ Κ. . . ΑΟΚ ΕΡΙΞ ΘΕΜΙΞ Ι. V. [ΙΕVΞ].  
*B.* Apollo, Dionysos, and following.  
 Graffito on base ΙΓ.

- 44 *bis*. PETROGRAD. ? (fragment). From Panticapaeum.  
*CR.* 1869, p. 181, pl. 4, no. 3 = Reinach, i, p. 31, no. 21:  
 Graef, *Jhb.* 1886, p. 204, no. 96: Ducati, *Midia*, p. 16,  
 no. 9.  
 Peleus, Thetis, Eros, and Nereid. ΓΗΛΕΥ. .ΕΤΙΞ.
45. PETROGRAD. Aryballos.  
 Stephani, *CR.* 1876, p. 182, pl. v, 18 = Reinach, i, p. 50, 7:  
 Ducati, *Ausonia*, 1906, p. 44, note 5: idem, *Midia*, p. 76,  
 no. 7: Nicole, *Meidias*, p. 98, no. 7.  
 Eros between two women.
- 45 *bis*. PETROGRAD. Kylix (fragment). From Panticapaeum.  
*CR.* 1869, p. 184, pl. 4, no. 10 = Reinach, i, p. 31, no. 19:  
 Ducati, *Midia*, p. 19, no. 13.  
*I.* Eros with lyre.
- 45 *ter*. PETROGRAD. Kylix (fragment). From Panticapaeum.  
*CR.* 1869, p. 187, pl. 4, no. 12 = Reinach, i, p. 31, no. 11:  
 Heydemann, *Verhüllte Tänzerin*, p. 6, F: Ducati, *Midia*,  
 p. 18, no. 11.  
*I.* Silen playing pipes, and maenad dancing.
46. RUVO, JATTA COLL. 1525. Aryballos. From Ruvo.  
*Bull. Nap.* iii, pl. i, 3-4 = Reinach, i, p. 468, 3-4: Jahn,  
*Vas. mit Goldschmuck*, p. 9, no. 12: Milchhöfer, *Jhb.* 1894,  
 p. 61, no. 31: Ducati, *Ausonia*, 1906, p. 44, note 5; *Midia*,  
 p. 75, no. 4: Nicole, *Meidias*, p. 87, no. 23.  
 Dionysos, Ariadne, Eros, and two maenads.
47. RUVO, JATTA COLL. 1526. Lekanis. From Ruvo.  
*Bull. Nap.* v, pl. i = Reinach, i, p. 472, 1: *CIG.* 8449 b:  
 Milchhöfer, *Jhb.* 1894, p. 64: Klein, *LI.* p. 135: Kretsch-  
 mer, p. 107: F.R. ii, p. 39, note 5: Nicole, *Meidias*,  
 pp. 88, no. 15, 100, note 1: Ducati, *Midia*, p. 16, no. 5.  
 Scene in gynaekonitis. ΚΑΛΛΙΞΤΩ ΑΝΘΙΓΓΗ ΜΗΛΙΤΤΗ  
 ΚΑΛΗ ΜΥΡΡΙΝΗ ΑΡΧ(εστρατη?) ΑΥΞΙ. ΤΡΑΘ.
- 47 *bis*. RUVO, JATTA COLL. 1538. Aryballos. From Ruvo.  
*Mus. Ital.* ii, p. 60, pl. 5 = Reinach, i, p. 526, 1: Jatta,  
*Röm. Mitt.* 1888, pp. 239-253, pl. 9: Dumont and Chaplain,

i, p. 360, no. 5: Baumeister, iii, p. 1727, fig. 1809: Milchhöfer, *Jhb.* 1894, p. 60, no. 18: Furtwängler, *BPW.* 1888, p. 1450; idem, *Eros*, p. 33: Nicole, *Meidias*, pp. 86, no. 6; 96, pl. 7.4: Ducati, *Midia*, p. 19, no. 14: Beazley, *VA.* p. 185.

Thamyris, Sappho, Apollo, and Muses. ΑΓΟΛΛΩΝ ΘΑΜΥΡΙΕ  
ΞΑΟ.

48. RUVO, JATTA COLL. 1559. Kalpis. From Ruvo.  
*Bull. Nap.* n.s. vi, pl. iv, 2 = Reinach, i, p. 493, 3: Beazley, *VA.* p. 185: Ducati, *Midia*, p. 15, no. 4: Milchhöfer, *Jhb.* 1894, p. 64.

Aphrodite, three women, and Eros.

49. ? Lekanis. From Nola.  
Panofka, *Mus. Blacas*, pl. iv: *CIG.* 8369: *El. Cér.* ii, p. 279, pl. 86 A: F.R. ii, p. 39 (vase dated about 440 B.C.): Nicole, *Meidias*, pp. 88, no. 21, 100: Winter, *JAV.* p. 53, ii, 3.

Seven Muses. ΘΑΛΕΙΑ ΚΑΛΛΙΟΓ ΓΟΛΥ·ΝΙΚ ΚΛΕΟ  
ΕΥΤΕΡΓΗ.

- 49 bis. ? Kotyle.  
Millin-Reinach, ii, pls. 49-49 A: Jahn, *Ann. d. Inst.* 1845, p. 371, note 3: Ducati, *Midia*, p. 21, no. 17.

A. Dionysos sitting on lap of a nymph. ΔΙΟΝΥΞΟΞ.

B. The chariot of Helios.

- 49 ter. ? Pyxis. Formerly in Poniatowski Coll., Rome. From Athens.

Stackelberg, *Gräber*, pl. 24, 4: Rayet and Collignon, p. 239, fig. 90: Ducati, *Midia*, p. 28, no. 31.

Dancers.

50. ? Lekanis.  
Millingen, *Vases de Coghill*, pl. v = Reinach, ii, p. 3, 1-3: *El. Cér.* ii, p. 216, pls. 72-73: Nicole, *Meidias*, pp. 88, no. 22; 100.

Apollo, Marsyas, and two Muses.

50 *bis.* ? Aryballos. Formerly in Lusieri's Coll. From Athens.  
Stackelberg, *Gräber*, pl. 28: *El. Cér.* iv, pl. 53: Milchhöfer, *Jhb.* 1894, p. 60, no. 14: Ducati, *Midia*, p. 25, no. 25.  
Eros on a deer-horse.

50 *ter.* ? Aryballos. From Athens.  
Stackelberg, *Gräber*, pl. 28, 4: Ducati, *Midia*, p. 27, no. 28.  
Woman doing her hair.

#### SCHOOL PIECES

51. ATHENS CC. 1942, (729) (1282), (C 565). Aryballos. From Athens: h. o. 145.  
*Cat.* (CC.) p. 636: DeWitte, *Bull. d. Inst.* 1867, p. 93: *AZ.* 1867, p. 64, pl. 224, 2 = Reinach, *i*, p. 402, 3-4: Heydemann, *Griech. Vas.* pp. 2, note 3, 6, note 11: Milchhöfer, *Jahrb.* 1894, p. 61, no. 25: Pernice, *BPW.* 1896, p. 443: *Arch. Anz.* 1896, p. 36 with fig.: *Wochenschr. f. klass. philolog.* 1896, p. 305: Lechat, *Rev. d. Étud. Grec.* 1896, p. 469: Roscher, *iii*, p. 1330, 4 (fig.): Nicole, *Meidias*, p. 86, no. 14: Ducati, *Midia*, p. 77, no. 1: Harrison, *Prolegomena*, p. 307, fig. 85.

Paris, Eros, Helen, and Athena. ΗΓ ΑΛ · ΗΝΔΡΟ.  
Α · Η.

52. ATHENS CC. 1944 (1701) (3834). Aryballos. From Kleonai: h. o. 135.  
*Cat.* (CC.) p. 637: Heydemann, *AZ.* 1871 (xxxviii), p. 14, no. 5: Benndorf, *GSV.* p. 58, pl. 31, 4: Milchhöfer, *Jahrb.* 1894, p. 61, no. 22: Ducati, *Ausonia*, 1906, p. 44, note 5: *Midia*, p. 75, no. 5: Nicole, *Meidias*, p. 87, no. 22.  
Aphrodite in chariot with team of erotes.

53. ATHENS CC. 1575 (1659). Lebes. From Eretria: h. o. 20.  
*Cat.* (CC.) p. 498, pl. 48: *Deltion*, 1892, p. 90, no. 25: Brückner, *Athen. Mitt.* 1907, p. 107, pl. 7: Nicole, *Meidias*, p. 88, no. 13.

Girl tying sandal, Eros, woman, and two flying Nikes.

54. BERLIN 2688. Aryballos. From Corinth: h. o.15.  
*Cat.* p. 770: Benndorf, *GSV.* pp. 75 ff. pl. 37, 3: Kalkmann, *Jahrb.* 1886, pl. 11, 1: Milchhöfer, *Jahrb.* 1894, p. 61, no. 29: Nicole, *Meidias*, p. 86, no. 9: Milani, *Studi*, i, p. 232, fig. 92.  
 Aphrodite on a swan, Eros and two youths.
55. BERLIN 2689. Aryballos. From Thebes: h. o.105.  
*Cat.* p. 771: Fränkel, *AZ.* 1878, p. 161, pl. 21, 3 = Reinach, i, p. 423, 6-7: Overbeck, *KM.* (Apollon), p. 335, 101 (wrong reference to plate): Heydemann, *Griech. Vas.* pl. i, 3: Nicole, *Meidias*, p. 86, no. 11: Milchhöfer, *Jhb.* 1894, p. 61, no. 28.  
 Apollo pursuing woman. Illegible inscriptions in white.
56. BERLIN 2690. Aryballos. From Peiraeus: h. o.095.  
*Cat.* p. 771: Fränkel, *AZ.* 1878, p. 161, pl. 21, 2 = Reinach, i, p. 423, 4-5: Heydemann, *Griech. Vas.* pl. 7, 4: Nicole, *Meidias*, p. 86, no. 10: Milchhöfer, *Jahrb.* 1894, p. 61, no. 27.  
 Amazonomachy.
57. BERLIN 2707. Lekythos (acorn type). From Athens: h. o.165.  
*Cat.* p. 776: Furtwängler, *Samm. Sab.* pl. 62, 2: Milchhöfer, *Jhb.* 1894, p. 61, no. 21 d: Nicole, *Meidias*, p. 86, no. 18: Ducati, *Midia*, p. 28, no. 29.  
 Women bathing.
58. BOSTON 01.8255. Squat oinochoë (fragments).  
 Beazley, *VA.* p. 186.  
 Galloping youth preceded by youth holding lyre and a third youth holding stick.
59. KARLSRUHE 278. Aryballos. From Ruvo: h. o.147.  
*Cat.* p. 71: Jahn, *Ann. d. Inst.* 1845, p. 383, pl. N = Reinach, i, p. 271, 5: *El. Cér.* i, p. 85; iv, p. 226, pl. 85: Saglio, i, p. 73, fig. 113: Hauser, *Oesterr. Jahresheft.* 1909, p. 91, fig. 53: Milchhöfer, *Jhb.* 1894, p. 61, no. 31: Creuzer, *Symbolik*, ii, 2, pl. 6, pp. 475, 482; *Archaeologie*

iii, pl. 8, p. 66: Nicole, *Meidias*, p. 149, pl. 8, 3: F.R. ii, p. 98, pl. 78, 1: Jahn, *Vas. mit Goldschmuck*, pl. i, 3: Gerhard, *iii Halle Literaturztg.* 1840, i, p. 222: Urlichs, *Bonn. Jahrbücher*, ii, p. 59: Jahn, *Ztschr. Alt. Wiss.* 1841, p. 982: DeWitte, *Coll. Beugnot*, p. 14: Gerhard, *Arch. Anz.* 1851, p. 37, no. 34.

Aphrodite on a ladder, Eros and woman. Illegible inscription, probably intended for *καλή* and *καλός*.

60. LONDON, BRIT. MUS. E 697. Aryballos. From Athens, Mus. Hill. Formerly in Rogers Coll.: h. o.196.

*Cat.* iii, p. 345: *El. Cér.* iv, pl. 62: *CIG.* 8361: Furtwängler, *Eros*, p. 29: Stackelberg, *Gräber*, p. 25, pl. 29: F.R. ii, p. 99, pl. 78, 2: Jahn, *Arch. Beitr.* p. 214; *Sächs. Ber.* 1854, p. 260; *Vas. m. Goldschm.* p. 43: Heydemann, *AZ.* 1871, p. 53: Stephani, *CR.* 1860, p. 12: Saglio, iv, p. 370, fig. 5541 (central group): Milchhöfer, *Jhb.* 1894, p. 60, no. 16: Roscher, iii, p. 1804, η: Nicole, *Meidias*, p. 86, no. 4, pl. 7, 1: Beazley, *VA.* p. 186: Ducati, *Midia*, p. 24, no. 23, fig. 6.

Aphrodite and her following. ΑΦΡΟΔΙΤΗ ΓΕΙΘΩ ΕΥΔΑΙΜΟΝΙΑ ΠΑΙΔΙΑ ΕΥΝΟΜΙΑ ΚΛΕΟΓΑΤΡΑ.

61. MUNICH, GLYPTOTHEK (Arndt Coll.). Oinochoë. From Athens.

Nicole, *Meidias*, pp. 88, no. 14; 90-91, fig. 16; 153 (addition to p. 89; Nicole considers the vase as an imitation of *Meidias*): Ducati, *Midia*, p. 76, no. 2 (considers vase contemporaneous).

Young poet on bema.

62. NEW YORK 09.221.40. Pyxis: h. o.082 (with cover), d. o.103. *Bull. Metr. Mus.* v, p. 143, fig. 7: Beazley, *VA.* p. 188.

Women bringing gifts to seated woman.

63. NEW YORK 15.166 AB. Lekanis: h. o.159.

Beazley, *VA.* p. 189 ('coarse school piece').

Woman seated with Eros and women bringing gifts.

64. PARIS, LOUVRE MNB 1320. Lekythos (acorn shape): h.  
0.175.

Milliet, *Mon. Grecs*. 1893, pp. 1-15 (fig. on p. 5): Pottier,<sup>1</sup>  
ibid. 1889, p. 15: Körte, *AZ*. 1879, pp. 95-96: Heyde-  
mann, *Paris. Ant.* p. 58, no. 61: Duruy, *Hist.* i, p. 596:  
Milchhöfer, *Jhb.* 1894, p. 61, note 15: Roscher, iii, p. 1804,  
θ: Nicole, *Meidias*, p. 86, no. 17.

Four women and Eros. ὙΓΙΕΙΑ ΠΙΘΩΝ ΑΡΜΟΝ. . ΤΥΧΗ.

65. RUVO, JATTA COLL. 1472. Kalpis. From Ruvo.

Beazley, *VA*. p. 185.

Four maenads.

66. ? Lekanis.

*Canessa Sale Cat.* p. 48, no. 132: Nicole, *Meidias*, p. 88,  
no. 24.

Marriage scene. ΚΑΛΟΣ ΚΑΛΕ ΚΑΛΗ ΚΑΛ ΚΑΛ < ΑΛΕ.

<sup>1</sup> Pottier considers the inscriptions which are incised are false. Milliet believes them genuine.



## SUBJECTS

Myth., 4 *ter*, 10, 11, 25, 26, 27,  
29, 34, 36, 40, 42, 43, 44,  
45 *bis*, 47 *bis*, 48, 49, 49 *bis*,  
50, 50 *bis*, 52, 54, 55, 59, 60.  
Heroic, 1\*, 17, 18, 22 *bis*, 24,  
29, 44 *bis*, 56.  
Epic, 12, 20, 44, 51.  
Bacchic, 4, 6, 15, 20, 22, 28,  
38, 45 *ter*, 46, 49 *bis*, 65.  
Komastic, 13.  
Genre, 1 *bis*-4 *bis*, 5-9, 14, 16,  
19, 21, 23, 28, 30-33, 35, 37,  
39, 41, 45, 47, 49 *ter*, 50 *ter*,  
53, 57, 58, 61-64, 66.

## OTHER ATTRIBUTIONS

Aristophanes, 4, 6.  
Nausikaa P., 6.  
Talos P., 4.  
N. Y. Centauromachy P., 3.

## SHAPES

Hydria, Kalpis, 1\*, 1 *bis*, 2, 10,  
17, 18, 20, 36, 48, 65.  
Kalyx krater, 6, 40, 44.  
Pyxis, 12, 29, 39, 49 *ter*, 62, 65.  
Lekythos, acorn type, 8, 57, 64.  
Squat oinochoë, 3, 13, 14, 21,  
42, 58, 61.  
Kotyle, 4, 49 *bis*.  
Kylix, 4 *ter*, 45 *bis*, 45 *ter*.  
Aryballos (Squat lekythos),  
4 *bis*, 5, 7, 9, 16, 22, 22 *bis*,  
23-28, 30, 34, 35, 37, 41, 43,  
45, 46, 47 *bis*, 50 *bis*, 50 *ter*,  
51, 52, 54-56, 59, 60.  
Lekanis, 15, 19, 31-33, 38, 47,  
49, 50, 63, 66.  
Lebes, 53.  
? 11, 44 *bis*.

## THE MELETOS PAINTER

Beazley, *VA.* p. 166; *JHS.* 1914, pp. 195, 204.

Beazley has given the name of the Meletos Painter to an artist of the early Fine Style who seems to have been companion and imitator of the Achilles Painter.

1. ATHENS CC. 1343 (1717). Kalyx krater: h. 0.24, d. 0.23.  
*Cat.* p. 437: Beazley, *JHS.* 1914, p. 204, 36 b.  
*A.* Athena and Nike.  
*B.* Man and woman.
2. BERLIN (Inv. 3759). Nolan amphora (triple handles).  
 Formerly in Bourguignon Coll.: h. 0.33.  
 Beazley, *JHS.* 1914, p. 195, 7 c: *Bourguignon Sale Cat.* p. 13, no. 36: Klein, *LI.* p. 163, no. 2.  
*A.* Eos and Kephalos. ΚΑΕΝΙΑΞ ΚΑΛΩΞ.  
*B.* Youth.
3. COPENHAGEN. Nolan amphora (ridged handles).  
 Beazley, *JHS.* 1914, p. 195, 20 b.  
*A.* Zeus pursuing woman.  
*B.* Man with stick.
4. GIRGENTI, COLL. BARON GIUDICE 8. Nolan amphora  
 (ridged handles): h. 0.35.  
 Beazley, *JHS.* 1914, p. 195, 20 a.  
*A.* Zeus pursuing woman.  
*B.* Man with stick.
5. LONDON, BRIT. MUS. E 300. Nolan amphora. From Nola.  
 Formerly in Blacas Coll.: h. 0.33.  
*Cat.* iii, p. 218: *CIG.* 7835: *Bull. d. Inst.* 1829, p. 21:  
 Beazley, *JHS.* 1914, p. 195, 7 d: Heydemann, *Naples*  
*Cat.* p. 474, note 2: Wernicke, p. 72, 5-6 (two vases given,  
*v.* note 1): Klein, *LI.* p. 164, no. 4, figs. 43-44.  
*A.* Youth riding. ΚΑΕΝΙΑΞ ΚΑΛΩΞ.  
*B.* Woman.

6. BRIT. MUS. E 463 (867). Kalyx krater. Formerly in Hamilton Coll.: h. 0.242.  
*Cat.* iii, p. 283: d'Hancarville, i, pls. 33-35: Beazley, *JHS.* 1914, p. 204, 36 c.  
*A.* Eos and Kephalos.  
*B.* Woman.
7. BRIT. MUS. E 523. Oinochoë. From Vulci. Formerly Durand Coll. 228: h. 0.28.  
*Cat.* iii, p. 313: Beazley, *JHS.* 1914, p. 205, 36 e.  
 Nike and goddess (Athena?).
8. LONDON, COLL. RICKETTS-SHANNON. Lekythos: h. 0.345.  
*Burlington Cat.* 1904, pl. 95, H 42, p. 107: Beazley, *VA.* p. 166.  
 Athena served with wine by winged goddess.
9. NEW YORK 07.286.81. Bell krater: h. 0.368, d. 0.406.  
 F.R. ii, p. 264, fig. 94, a, p. 319 (not a lekythos as there stated): Buschor, p. 183, fig. 133: Beazley, *JHS.* 1914, p. 205, 36 d; *VA.* p. 166.  
*A.* Warrior and man.                      *B.* Nike and youth.
10. PARIS, CAB. D. MÉD. 363. Nolan amphora (triple handles): h. 0.33.  
*Cat.* p. 265: *CIG.* 8452: Luynes, p. 12, pl. 23 = Reinach, ii, p. 257, 4: *El. Cér.* iii, pl. 7: Panofka, *Eigennam.* pl. ii, 12: *Ann. d. Inst.* 1840, p. 256: Wernicke, p. 77: Klein, *LI.* p. 167: Beazley, *JHS.* 1914, p. 194, 7 b.  
*A.* Poseidon running. ΚΑΛΟΞ ΜΕΛΗΤΟΞ.  
*B.* Youth.
11. PARIS, LOUVRE G 438. Oinochoë: h. 0.285.  
*Cat.* iii, p. 1109: Beazley, *JHS.* 1914, p. 205, 36 f.; *VA.* p. 166.  
 Eos and Tithonos.
12. PETROGRAD 703 (St. 1534). Nolan amphora (triple handles): h. 0.33.  
*Cat.* ii, p. 199; (W.) p. 86: Beazley, *JHS.* 1914, p. 194, 7 a bis.  
*A.* Woman running.                      *B.* Youth.

13. SYRACUSE 21870. Lekythos. From Gela: h. 0.415.  
 Orsi, *Mon. Ant. Linc.* xvii (1907), p. 366, fig. 270 (sep. 9):  
 Beazley, *JHS.* 1914, p. 201, 33 b; *VA.* p. 166.  
 Woman running.
14. VIENNA, Hofmuseum 499. Nolan amphora (triple handles):  
 h. 0.323.  
*Cat.* (S and K) p. 196, no. 74: Laborde, *Vases de Lemberg*,  
 ii, pls. 32, 3-33 = Reinach, ii, pp. 232, 233, 1: Beazley,  
*JHS.* 1914, p. 194, no. 7 a; *VA.* p. 166.  
*A.* Eos and Kephalos.  
*B.* Youth.  
 Graffito N.

#### SUBJECTS

Myth., 1, 3, 4, 7, 8, 9, 10.  
 Heroic, 2, 6, 11, 14.  
 Military, 9.  
 Genre, 5, 12, 13.

#### SHAPES

Amphora, Nolan, 2-5, 10, 12,  
 14.  
 Krater { Bell, 9.  
           { Kalyx, 1, 6.  
 Lekythos, 8, 13.  
 Oinochoë, 7, 11.

## MENON

Miss Hall, *Univ. Penn. Mus. Journ.* v, pp. 31-37.  
Beazley, *VA.* p. 6.

The potter Menon was a contemporary of the potter Andokides and probably a member of his atelier. At least the conclusion seems justified in view of the fact that the amphora signed by Menon, now in Philadelphia, was generally regarded as a product of the workshop of Andokides until cleaning the vase revealed the signature of Menon. Beazley attributes the Boston plate (Euthymides 8) to his hand. Whether Menon was the painter of the amphora which bears his signature has not yet been decided.

- 1\*. PHILADELPHIA 5399. Amphora. From Vulci: h. 0.616.  
Noël des Vergers, *Étrurie*, iii, p. 8, pl. 9.  
Klein, p. 189.  
Six, *Gaz. Arch.* 1888, p. 196.  
Norton, *AJA.* 1896, p. 4.  
Furtwängler, *Sitzber. Münch. Akad. (Neue Denk.)* 1905, iii, p. 258.  
Bates, *AJA.* 1905, pp. 169-181, pls. 6-7, figs. 1-6; 1908, pp. 435-437.  
Robinson, *AJA.* 1908, pp. 431-435.  
Hall, *Univ. Penn. Mus. Journ.* v, pp. 31-37, figs. 17-20.  
Buschor, p. 152.  
Nicole, *Corpus* 96.  
Beazley, *VA.* p. 6.
- A. Apollo, Artemis, and Leto. ΝΕΤΟ ΑΡΟΝΟΝΟΞ ΑΡΤΕΜΙ-ΔΟΞ.
- B. Youth leading two horses. ΚΟΘΟΝ (i. e. ξαρθῶν) Γ[V]-PEΣ (Furtwängler reads the inscription differently).  
Signature incised on foot. ΜΕΝΟΝ ΕΡΟΙΕΣΕΝ.



# ATTRIBUTED VASES

## 2. MUNICH 2302 (373). Amphora.

*Cat.* p. 119: Norton, *AJA.* 1896, p. 12, note 14: Klein, *Euphronios*, p. 36, note 1 a: Schneider, *Jhb.* 1889, p. 196, note 15, B: F.R. i, p. 151 (silen on *B*): Beazley, *VA.* p. 6.

*A.* r.f. Herakles mounting chariot with Iolaos and Hermes.

IOVEO HEPAKVEOΣ HEPMO HΓOKPATEΣ KAVOΣ.

*B.* b.f. Dionysos on couch with maenad and silen. ΔΙΟ-  
NVΞΟ ΕΥΜΕΝΓΕΞ ΗΙΑ + ΟΞ.

## SUBJECTS

Myth., 1\*.

Heroic, 2.

Bacchic, 2.

Genre, 1\*.

## SHAPES

Amphora (b.f. shape), 1\*, 2.

## OTHER ATTRIBUTIONS

Andokides, 2\*.

Euthymides, 8.



## MYS

A lekythos in Athens has the only signature known of the artist Mys. Judging by the style the artist belongs to the early period of the Free Style.

1\*. ATHENS 1626 (CC. 1362). Lekythos.<sup>1</sup> From Tanagra:  
h. o.26.

*Cat.* (CC.) p. 446; *Album*, pl. 46.

Körte, *Athen. Mitt.* 1895, p. 9.

*Deltion*, 1888, pp. 125, 152, no. 56.

Nicole, *Corpus* 97.

On neck: Flying Nike with lyre. NIKE.

Shoulder: Two flying Nikai carrying tripods from burning altars. NIKE (over each figure).

Around body: Hermes, Apollo, Artemis, and Leto. EPMEΣ  
ΑΓΩΩΝ ΑΡΤΕΜΙΣ ΝΕΤΟ ΜΥΣ ΕΛΡΑΦΣΕΝ.

<sup>1</sup> It has proved impossible to secure a photograph of this vase and the plate in Collignon and Couve's *Album* is too small to be worth reproducing.

## MYSON

Beazley, *VA.* pp. 48-52.

On the strength of a single fragment from the Acropolis on which the signature of Myson with the double formula occurs, Beazley has assigned no less than thirty vases to the same hand. As a break occurs on the fragment just before the M it is by no means certain that the name as we have it is complete.

According to Beazley the painter was a contemporary of the Eucharides Painter and belongs to the ripe archaic period. His best work is the Kroisos amphora in the Louvre (16).

1\*. ATHENS G 189. Column krater (fragments).<sup>1</sup> From Acropolis.

*Ephem. Arch.* 1883, p. 37.

Pottier, *Gaz. Arch.* 1888, p. 176.

*Class. Rev.* 1888, p. 188.

Klein, p. 217, no. 4.

Beazley, no. 5.

Nicole, *Corpus* 98.

A. Athena seated and youth with twigs.

B. Athena and youth at altar.

Signature on neck in small letters    ΜΥΣΟΜ ΕΛΡΑΘΣΕΙΝ  
ΚΑΡΘΙΕΣΕΙΝ.

<sup>1</sup> It has proved impossible to secure any photograph of these fragments.

# ATTRIBUTED VASES

2. ALTENBURG 279. Column krater.  
     Beazley, no. 11.  
     *A.* Komast with oinochoë and kotyle.  
     *B.* Komast.
  
- 3 a-e. ATHENS G 73, G 76, G 78, G 101, G 58. Column krater.  
     A series of fragments all belonging to column-kraters from the Acropolis. The numbers in parentheses are those of Beazley's list.  
     *a* G 73 (21). Head of youth.  
     *b* G 76 (22). Head of man.  
     *c* G 78 (19). Head of man.  
     *d* G 101 (18). Nude woman with phallos.  
     *e* G 58(2) (20). Youth.
  
4. BOSTON 03.786. Oinochoë? . h. 0.285. The form of the vase is uncertain; Beazley calls it a hydria but there are no traces of side handles. The top is missing.  
     *Ann. Rep. Mus. F. A.* 1903, p. 70, no. 54 ('amphora not unlike style of Phintias'): Beazley, no. 23.  
     Menelaos, Helen, and a woman.
  
5. COPENHAGEN 62. Column krater.  
     *Cat.* no. 62: Beazley, no. 8.  
     *A.* Silen with horn and volute krater.  
     *B.* Komast with wine-skin and kotyle.
  
6. FLORENCE 3981. Column krater: h. 0.39.  
     Beazley, no. 7.  
     *A.* Herakles with the tripod.  
     *B.* Akontist.
  
7. GIRGENTI, COLL. BARON GIUDICE. Column krater.<sup>1</sup>  
     Beazley, no. 13.  
     *A.* Akontist.  
     *B.* Youth running.

<sup>1</sup> Curtis could not find this vase in the collection.

8. LONDON, BRIT. MUS. E 458 (786). Kalyx krater. From Vulci. Formerly Durand Coll. no. 411: h. 0.404, d. 0.445. *Cat.* iii, p. 280 ('style of Phintias'): *CIG.* 7746: *Mon. d. Inst.* ii, pls. 25-26 = Reinach, i, p. 97, 1-2: Overbeck, *KM.* (Apollon), pp. 94, no. 30, 402, no. 10, pl. 24, 7: *HG.* pl. 26, 14, p. 633: Welcker, *Alt. Denk.* iii, p. 269: *Ann. d. Inst.* 1835, p. 242: Heydemann, *Iliupersis*, p. 21, note 8 a: Stephani, *CR.* 1868, p. 43, no. 67: Kretschmer, p. 126, no. 108: Beazley, no. 30, fig. 30 (*B*): Hauser, *F.R.* ii, p. 281 (attr. to same hand as Louvre G 97 'Kroisos Amphora').
- A.* Contest of Herakles and Apollo for the tripod.  
*B.* Akamas and Demophon bringing back Aethra. ΑΕΘΡΑ ΔΕΜΟΦΘΟΝ ΑΚΑΜΑΣ.  
 Graffito Ε
9. MUNICH, GLYPTOTHEK. Column krater.  
 Beazley, no. 10.  
*A.* Komast with stick and cup.  
*B.* Nude woman with wine-skin and cup.
10. NAPLES 81339 (H 2410). Column krater. From Ruvo: h. 0.51.  
*Cat.* p. 281: *Bull. d. Inst.* 1840, p. 189, 3: Beazley, no. 4.  
*A.* Centauromachy.  
*B.* Ariadne mounting chariot with Dionysos.
11. NAPLES 86312 (RC 153). Column krater: h. 0.34.  
*Cat.* p. 859: Beazley, no. 9.  
*A.* Komast with stick and kantharos.  
*B.* Komast bending towards kotyle.
12. NAPLES (H 3051). Pelike: h. 0.30.  
*Cat.* p. 458: Beazley, no. 24.  
*A.* Two silens, one with oinochoë and cup.  
*B.* Komast with wine-skin and komast with kotyle and pointed amphora.
13. NEW YORK 07.286.73. Column krater: h. 0.358, d. 0.305.  
 Beazley, no. 6, fig. 29 (*A*).  
*A.* Dionysos. *B.* Komast with kantharos and stick.

14. OXFORD 561. Column krater: h. 0.387, d. 0.374.  
Gardner, *JHS*. 1908, p. 316, pl. 31: Beazley, no. 12,  
fig. 31 (A).

A. Diskobolos.

B. Athlete with thong.

15. PALERMO. Pelike.

Beazley, no. 28.

A. Man pursuing woman.

B. Komast with kotyle and komast with wine-skin.

16. PARIS, LOUVRE G 197. Amphora. Formerly in Durand  
Coll. From Vulci (probably): h. 0.59.

*Cat.* iii, p. 1021 (attr. to Amasis, i. e. Kleophrades):

*Mon. d. Inst.* i, pls. 54 and 55 = Reinach, i, pp. 85-87:

Inghirami, *Vas. Fitt.* iv, pls. 319-320: Hauser, F. R. ii,

pp. 277-281, pl. 113: A. H. Smith, *JHS*. 1898, p. 268,

fig. 1 (A): Walters, ii, p. 150, fig. 132 (A): Millingen,

*Trans. Roy. Soc. Lit.* 1834, ii, suppl. 28 (A): Welcker,

*Alt. Denk.* iii, p. 481, pl. 33 (A): Baumeister, ii, p. 796,

fig. 860 (A): Roscher, iii, p. 1778 (B): Per. and Chip. x,

p. 639, fig. 355 (A): d'Eichthal and Reinach, *Bacchylides*,

p. 25 (A): Gerhard, *Ann. d. Inst.* 1831, p. 41: Luynes,

ibid. 1833, p. 237: DeWitte, *Cab. Durand*, p. 157: Steph-

ani, *CR.* 1866, p. 169: Klügmann, *Amazonen*, p. 24:

Duruy, *Hist.* i, p. 680, pl. 1 (A): Arndt, *Vasenkunde*,

p. 122: Crusius, *Philologus*, 1898, p. 237: Kretschmer,

p. 129: *Oesterr. Jhresheft.* iii, p. 134: L. Curtius, *Athen.*

*Mitt.* 1906, p. 157: Beazley, no. 29: Saglio, v, pp. 281,

fig. 6918 (A), 297, fig. 6936 (head of Antiope).

A. Kroisos on the funeral pyre which a slave lights. ΚΡΟΕ-  
ΣΟΞ ΕΥΘΥΜΟΞ.

B. Rape of Antiope by Theseus. ANTIOΠΕ ΘΕΞΕΥΞ  
ΓΕΡΙΘΟΞ.

17. LOUVRE. Column krater (fragment).<sup>1</sup>

Beazley, no. 16 (number given wrongly as S 1315).

Komast with kotyle.

<sup>1</sup> M. Pottier informs me that the number given by Beazley (S 1315) has a different subject. S 1391 corresponds to Beazley's description but is, according to M. Pottier, a fragment of a kylix.

18. PETROGRAD 632 (St. 1602). Column krater: h. 0.37.  
*Cat.* ii, p. 223; (W.) p. 109: Beazley, no. 15.  
*A.* Young warrior riding. 01<01<.
 

*B.* Youthful komast with wine-skin.
19. ROME, MUS. KIRCHERIANO. Column krater (fragment).  
 Parabeni, *Mon. Ant. Linc.* xiv (1904), p. 300, fig. 9:  
 Beazley, no. 17.  
*A.* Youth reclining and playing kottabos.
20. ROME, VILLA GIULIA 984. Column krater. From Civita  
 Castellana: h. 0.20.  
 Helbig-Reisch, *Führer*, ii, p. 367, no. 1795 k: *Boll. d'Arte*,  
 1916, p. 341, fig. 4 (*A*): Beazley, no. 1: Luce, *AJA.* 1916,  
 p. 468 E.  
*A.* Herakles and the lion, Athena and Iolaos.  
*B.* Athletes.
21. ROME, VILLA GIULIA 1044. Column krater. From Civita  
 Castellana: h. 0.32.  
 Helbig-Reisch, *Führer*, ii, p. 369, no. 1796 o: Beazley,  
 no. 2.  
*A.* Three athletes.  
*B.* Three komasts.
22. SYRACUSE 20065. Pelike: h. 0.295.  
 Beazley, no. 27.  
*A.* Nude woman with phalloi.  
*B.* Nude woman at a bell krater.
23. SYRACUSE 20066. Pelike: h. 0.29.  
 Beazley, no. 26.  
*A.* Komast with lyre.  
*B.* Komast bending over cup.
24. SYRACUSE 15709. Pelike: h. 0.31.  
 Beazley, no. 25.  
*A.* Two youths and a boy.  
*B.* Komast with lyre and komast with stick and kotyle.

25. VIENNA, COLL. DR. JULIUS BANKÒ. Column krater (fragment).

Beazley, no. 14.

A. Athlete with strigil.

26. WÜRZBURG 148. Column krater. Formerly in Campanari Coll.: h. 0.39, d. 0.32.

*Cat.* iii, p. 34: Beazley, no. 3.

On rim b.f. frieze of four panthers and four deer.

A. Dionysos between two silens.

B. Three komasts.

#### SUBJECTS

Heroic, 6, 8, 10, 20.

Epic, 4.

Bacchic, 5, 12, 13, 26.

Athletic, 6, 7, 14, 20, 21, 25.

Symposium, 19.

Genre, 1\*, 3 a-e, 22.

Komastic, 2, 5, 9, 11, 12, 13,

15, 17, 18, 23, 24, 26.

Historical, 16.

Military, 18.

#### SHAPES

Amphora, b.f. form, 16.

Pelike, 12, 15, 22-24.

Krater { Column, 1\*-3, 5-7, 9-  
11, 13, 14, 17-21, 25,  
26.  
Kalyx, 8.

Oinochoë, 4 ?



## THE NAUSIKAA PAINTER

Beazley, *VA.* p. 122.

The painter of the Munich amphora representing Odysseus and Nausikaa has been given this name by Beazley. He represents during the later archaic period the mannered style of which the Pan Painter was the best example.

1. ATHENS CC. 1184 (1400) (5924). Pelike. From Boeotia: h. 0.285.  
*Cat.* p. 373: *Praktika*, 1892, p. 103: Beazley, no. 11.  
*A.* Youth reciting and youth listening. On the bema ΚΑΛΕ.  
*B.* Youth and man.
2. BERLIN 2352. Neck amphora (twisted handles). From Nola: h. 0.523.  
*Cat.* p. 637: Panofka, *Mus. Bart.* p. 111, 32: Stephani, *CR.* 1872, p. 182, no. 44: Beazley, no. 2.  
*A.* Eos and Kephalos.  
*B.* Two men.
3. BOSTON 96.719. Amphora (Panathenaic shape): h. 0.514.  
*Ann. Rep. Mus. F. A.* 1896, p. 32, 1: Beazley, no. 4.  
*A.* Citharode and Athena. On the bema ΚΑΛΟΞ.  
*B.* Hermes and Poseidon.
4. CASTLE ASHBY. Neck amphora (triple handles). Formerly in Coll. Pizzati, Florence: h. 0.46.  
Gerhard, *Aus. Vas.* pl. 144 = Reinach, ii, p. 75, 6-7:  
*Burlington Cat.* 1904, pl. 95, H 52, p. 111; *ibid.* 1888, no. 115, p. 51: Beazley, no. 3.  
*A.* Herakles, Athena, and Iolaos.  
*B.* Three men.
5. LONDON, BRIT. MUS. E 184. Kalpis. Formerly in Blacas Coll. From Nola: h. 0.388.  
*Cat.* iii, p. 161: Panofka, *Mus. Blacas*, i, p. 63, pl. 21: Beazley, no. 10.  
*A.* Dionysos pursuing woman.

6. MUNICH 2322 (Jahn 420). Neck amphora (twisted handles).

Formerly in Candelori Coll. From Vulci: h. 0.51.

*Cat.* (Jahn) p. 146: Overbeck, *HG.* p. 756, pl. 31, 3: Winter, *JAV.* p. 59, C, 8: Panofka, *Bild. Ant. Leb.* pl. 18, 5 (B), (faulty): Engelmann, *Bilderatl. z. Homer*, p. 4, no. 29, pl. 5, 29: Gerhard, *Aus. Vas.* pl. 218 = Reinach, ii, p. 110, 3-5: Roscher, iii, p. 39, figs. 1-2: Saglio, iii, p. 999, fig. 4371 (B); v, p. 578, fig. 7209 (A): F.R. iii, pp. 99-102, pl. 138, 1: Duruy, *Hist.* i, p. 165: Gerhard, *Ann. d. Inst.* 1831, p. 153, no. 397: Braun, *Bull. d. Inst.* 1838, p. 12: Reinach and d'Eichthal, *Bacchylides*, p. 63: Welcker, *Griech. Trag.* iii, 1533: Marx, *Rhein. Mus.* 42, p. 260: Bolte, *De monument. ad Odysse. pertinent.* p. 37 B: Petersen, *Ein Werk des Panainos*, p. 33: Pottier, *Louvre Cat.* iii, p. 1094: Ducati, *Midia*, p. 48 (attr. to Meidias): Hauser, *Oesterr. Jhresheft.* 1905, p. 26, fig. 2: Beazley, no. 1.

A. Odysseus, Athena, Nausikaa, and two companions.

B. Nausikaa and two companions.

7. NEW YORK GR 611. Pelike: h. 0.335.

Beazley, no. 13.

A. Two komasts.

B. Same.

8. PARIS, CAB. D. MÉD. 444. Kalpis: h. 0.37.

*Cat.* p. 338, fig. 74: Lenormant, *Cat. Piot*, viii, pp. 9-10: Schneider, *Geb. d. Athena* (1880): Reinach, *Rev. Étud. Grec.* 1901, p. 132: Beazley, no. 9.

Birth of Athena. Iris (?) Hera (?) Zeus, Hephaistos, and goddess.

9. PARIS, LOUVRE G 345. Bell krater (fragment).

*Cat.* iii, p. 1091: Beazley, no. 6.

Herakles at symposium.

10. PETROGRAD. Pelike.

Beazley, no. 12.

A. Young warrior between old man and woman.

B. Woman between two youths.

11. ROME, VILLA GIULIA 3583. Column krater. From Civita Castellana: h. 0.46.  
 Beazley, no. 8.  
*A.* Symposium.  
*B.* Komos.
12. SCHWERIN. Bell krater.  
 Beazley, no. 5.  
*A.* Triptolemos, Demeter, and Kore.  
*B.* Woman and man.
13. SYRACUSE 20533. Column krater. From Gela: h. 0.48, d. 0.43.  
 Orsi, *Mon. Ant. Linc.* xvii (1907), pp. 414, 415, fig. 298 (*A*), pl. 30: Beazley, no. 7.  
*A.* Theseus and Minotaur.  
*B.* Woman and youths.

SUBJECTS	SHAPES
Myth., 3, 8, 12.	Amphora { Neck, 2, 4, 6. Panathenaic shape, 3.
Heroic, 2, 4, 9, 13.	
Epic, 6.	Pelike, 1, 7, 10.
Bacchic, 5.	Hydria, Kalpis, 5, 8.
Military, 10.	Krater { Bell, 9, 12. Column, 11, 13.
Genre, 1.	
Komastic, 7, 11.	
Symposium, 11.	

## THE NEREUS HYDRIA PAINTER

Beazley, *VA.* p. 61.

This artist is identified by Beazley as an insignificant painter of the ripe archaic period.

1. ABERDEEN, ART GALLERY AND MUSEUM. Kalpis.  
Peleus and Thetis.
2. ATHENS, ACROPOLIS A 24. Kalyx krater (fragment, from  
same vase as 5 a-b below).  
Athena mounting chariot.
3. BOSTON 03.838. Hydria (fragment).  
Herakles and Cerberus.
4. LONDON, BRIT. MUS. E 162 (716). Formerly in Canino Coll.  
Hydria. From Vulci: h. 0.556.  
*Cat.* iii, p. 148: Canino Coll. 1380.  
Nereus and Herakles.
- 5 a-b. BRIT. MUS. E 459. Kalyx krater (fragments).<sup>1</sup> From  
Athens.  
*Cat.* iii, p. 281.  
5a. Hermes and quadriga. <ΞΗ.  
5b. Lower part of chariot and three figures. Δ.
6. VIENNA, OESTERR. MUS. 331. Formerly in Castellani Coll.  
Kalpis: h. 0.415.  
*Cat.* p. 49, fig. 28 and pl. 7: Brunn, *Bull. d. Inst.* 1865,  
p. 216.  
Apollo and Artemis making libation at burning altar.  
Graffito on foot 10.

### SUBJECTS

Myth., 2, 5a, 5b, 6.  
Heroic, 1, 3, 4.

### SHAPES

Hydria (b. f. form), 3, 4.  
Kalpis, 1, 6.  
Kalyx krater, 2, 5.

<sup>1</sup> These belong to the same vase as no. 2 above.

## THE NEW YORK CENTAUROMACHY PAINTER

Beazley, *VA.* p. 184.

Hauser, *F.R.* iii, pp. 53 ff.

Beazley has followed Hauser in attributing several vases to the author of the fragments of a krater in New York on which a centaureomachy occurs, but while Hauser attributed the fragments directly to Aristophanes, Beazley prefers to recognize a separate artist.

### 1. BRYN MAWR. Kylix (fragments).

Swindler, *AJA.* 1916, pp. 342, nos. 22-24, 343, fig. 21:

Beazley, *VA.* p. 184.

*I.* Part of youthful figure and hydria on a pillar.

*A* and *B.* Athletes with strigils, seated and standing youths.

### 2. NAPLES 81675 (H 2419). Stamnos. Formerly in Coll. Vivenzio.

From Nocera dei Pagani, Campania: h. 0.49.

*Cat.* p. 292 (for older literature; ins. on pl. v): Inghirami,

*Vas. Fitt.* pls. 317, 318: *Mus. Borbon.* xii, 21-23 (ed.

Rom. iii, 18); viii, 79-82; ed. Fr. i, pls. 84-88: *CIG.* 8387:

Müller-Wies. ii, pl. 46, 583: Rega-Patroni, *Vas. Vivenzio*,

pl. 21: *F.R.* i, pp. 193-195, pls. 36-37: Hauser, *ibid.* iii,

p. 53 (attr. to Aristophanes): Buschor, p. 207, fig. 150

(detail of *A*): Pottier, *Louvre Cat.* iii, p. 1102: Panofka,

*Dionys. u. d. Thyad.* pp. 342, 384, pl. i, 1, 2: Saglio, i,

p. 626, fig. 707 (*A*), p. 1676, fig. 2237 (*A*); ii, p. 236, fig.

2424 (detail): Stephani, *CR.* 1868, p. 154, 3: Rapp, *Rhein.*

*Mus.* 27, pp. 583 ff.: Frickenhaus, *Lenaeenvas.* pp. 14, 15,

39, no. 29: Nicole, *Meidias*, p. 122, fig. 30 (*A*): Farnell,

*Cults*, v, pl. 33: Beazley, *VA.* p. 184: Roscher, ii, p. 2267,

6 (*A*): Heydemann, *Satyr- u. Bakchennam.* p. 17, P:

Panofka, *Bild. Ant. Leb.* pl. 13, 9 (*A*): Fowler and Wheeler,

p. 500, fig. 395: Bötticher, *Baum Kultus*, fig. 43 (central

group): Ducati, *Midia*, p. 47.

*A.* Maenads and idol of Dionysos. ΔΙΩΝΗ ΜΑΙΝΑΣ.

*B.* Four maenads. ΘΑΛΕΙΑ ΧΟΡΕΙΑ.

3. NEW YORK 06.1021.140. Volute krater (fragments). Formerly in Bourguignon Coll.

*Canessa Sale Cat.* p. 37, no. 112: Hauser, F.R. iii, pp. 51-52, fig. 23 (attr. to Aristophanes): Nicole, *Meidias*, p. 109, fig. 25: Ducati, *Midia*, p. 29, fig. 8: Beazley, *VA.* p. 184.

A. Centauromachy. ΛΟΙΝΟΞ ΧΡΥΞΙΓΓΟΞ ΕΥΡ ΦΟΡΒΑΞ.

4. PETROGRAD. Volute krater (fragments). From Panticaepaeum.

Hauser, F.R. iii, p. 53, fig. 24 (attr. to Aristophanes): *CR.* 1869, pl. 4, p. 179; 1876, pl. 5, 1 = Reinach, i, pp. 31, 12 and 50 (in the last the fragments are joined together): Ducati, *Midia*, p. 48: Beazley, *VA.* p. 184.

A. Herakles sacrificing.

5. PETROGRAD. Kylix (fragment).

*CR.* 1869, pl. 4, 7 = Reinach, i, p. 30, 2: Beazley, *VA.* p. 184.

A. Youth's departure.

#### SUBJECTS

Athletic, 1.  
Bacchic, 2.  
Heroic, 3, 4.  
Military, 5.

#### SHAPES

Kylix, 1, 5.  
Stamnos, 2.  
Krater, Volute, 3, 4.

#### OTHER ATTRIBUTIONS

Talos P. 3.

## NIKIAS

We possess only one signature of Nikias, a potter of the Polygnotan group.

1\*. LONDON, BRIT. MUS. 98.7-16.6. Bell krater. Formerly in Tyszkiewicz Coll.: h. 0.37, d. 0.42.

Fröhner, *Coll. Tysz.* pl. 35.

*Tysz. Sale Cat.* p. 16, no. 19.

Roscher, iii, p. 327.

Beazley, *VA.* p. 186.

Nicole, *Corpus* 99.

Saglio, iii, p. 910, fig. 4329 (A).

Walters, ii, p. 259 (for copy of signature).

A. Torch race with Nike. On diadems ΑΝΗΙ ΑΝΤΙΟΧ[ΟΞ]  
... \AC.

B. Three youths.<sup>1</sup>

Signature around base ΝΙΚΙΑΞ Ε[Ρ]ΜΟΚΛΕΟΥΞ ΑΝΑΦΛΥΞ-  
ΤΙΟΞ ΕΓΟΙΕΞΕΝ.

<sup>1</sup> It has not been possible to secure a photograph of the reverse.





ΝΙΚΙΑΙΔΕ ΜΟΚΛΕΟΥΣ ΑΝΑΦΟΡΗ ΤΙΟ ΕΡΟΙΕΙΤΕΝ

# ATTRIBUTED VASES

2. LONDON, BRIT. MUS. E 225 (1354). Kalpis. Formerly in Hamilton Coll. From Capua: h. 0.404.  
*Cat.* iii, p. 177: d'Hancarville, i, pls. 30-32: Moses, *Coll.* pl. 21: Inghirami, *Mon. Etrusc.* v, pl. x: *El. Cér.* ii, p. 257 (with cut): Beazley, *VA.* p. 186.  
Toilet scene. Imitation inscriptions.
- 2 bis. BRIT. MUS. E 498 (1287). Bell krater: h. 0.336, d. 0.361.  
*Cat.* iii, p. 303: Beazley, *VA.* p. 186, note (attr. to Nikias).  
A. Herakles (?) Athena, Nike, and votive tripod.  
B. Three draped figures (design destroyed).
3. SUESSULA (CANCELLO). Kalpis. Formerly in Spinelli Coll. From Suessula: h. 0. 385.  
V. Duhn, *Röm. Mitt.* 1887, p. 263, fig. 26, pl. 12 (considers vase as belonging to same factory as Berlin 2633 and the kalpis at Palermo, v. Overbeck, *HG.* p. 226, 8): Beazley, *VA.* p. 186.  
Judgment of Paris: Hermes, Hera, Athena, Aphrodite, Eros, and Paris. Illegible inscriptions.
4. VIENNA, MÜNZ. U. ANTIK. CAB. 503. Bell krater: h. 0.314, d. 0.323.  
*Cat.* (Sacken u. Kenner) p. 230, no. 173: Laborde, i, pl. 7 = Reinach, ii, p. 175, 3: Jacobsthal, *Gött. Vas.* p. 15, note 2 (attr. to Nikias): cf. Tischbein, i, pl. 54: Nicole, *Corpus* 99, no. 1: Beazley, *VA.* p. 186, note.  
A. Three athletes, trainer, and woman.  
B. Three mantled figures (youths).
5. ? Formerly in Deepdene Coll. Bell krater: h. 0.33.  
*Deepdene Sale Cat.* p. 18, no. 100, 2: Tischbein, i, pl. 59 = Reinach, ii, p. 292: Beazley, *VA.* p. 197 (add.).  
A and B. Women washing in grotto with Eros and silens.
6. ? Formerly in Deepdene Coll. Bell krater: h. 0.318.  
*Deepdene Sale Cat.* p. 15, no. 79: Tischbein, i, pl. 17 = Reinach, ii, p. 282: Beazley, *VA.* p. 197 (add.).  
A and B. Heraclids casting lots.

## SUBJECTS

Myth., 2 *bis*.

Epic, 3.

Athletic, 1\*, 4.

Genre, 2, 5.

Heroic, 6.

## SHAPES

Krater, Bell, 1\*,

2 *bis*, 4-6.

Kalpis, 2, 3.

## THE NIKON PAINTER

Beazley, *VA.* p. 138, note.

The Nikon Painter is a minor artist of the late archaic period who uses the *καλός* name Nikon. Beazley has given him the name.

1. ALTENBURG 274. Nolan amphora.  
Knapp, *Ann. d. Inst.* 1878, p. 103, pl. K = Reinach, i, p. 340, 4: Beazley, no. 4.  
A. Nike running with torch. B. Woman with torch.
2. ATHENS N 1024 (12779). Lekythos. From Eretria: h. 0.35.  
*Cat.* (Nicole) p. 217 ('style d'Andokides'): Romaïos, *Ephem. Arch.* 1907, p. 237, note 1 (style akin to Douris): Beazley, no. 7.  
Athena running. NIKON ΚΑΛΟΣ.
3. BERLIN 2329. Nolan amphora: h. 0.355.  
*Cat.* p. 627: *CIG.* 7831: Panofka, *Eigennam.* p. 46, note 203: Cecil Smith, *JHS.* iv, p. 97: Wernicke, p. 37, no. 9: Klein, *LI.* p. 143, no. 6: Beazley, no. 6.  
A. Youth arming and two women. ΚΑΛΟΣ ΚΑΛΥΙΑΣ.  
B. Youth. + ΑΡΜΙΔΕΣ ΚΑΛΟΣ.
4. LONDON, BRIT. MUS. E 299 (875). Nolan amphora. From Nola. Formerly Durand Coll. no. 26: h. 0.34.  
*Cat.* iii, p. 217 and note: *CIG.* 7823: *El. Cér.* i, p. 245, pl. 75: Jahn, *Ann. d. Inst.* 1851, p. 175: *Rhein. Mus.* v, p. 148: Heydemann, *AZ.* 1868, p. 6: Wernicke, p. 14: Klein, *LI.* p. 158, no. 1: Kretschmer, pp. 190, 238: Saglio, s.v. 'aplustre': Beazley, no. 2.  
A. Athena with figure-head. ΗΕΔΑΣ (r.) ΚΑΛΕ.  
B. Woman running. ΚΑΛΕ (r.) ΗΕΡΑΣ.
5. BRIT. MUS. E 538 (887). Oinochoë (trefoil lip). Formerly in Hamilton Coll.: h. 0.233.  
*Cat.* iii, p. 316: *CIG.* 7861: Wernicke, p. 50, no. 4: Klein, *LI.* p. 139, no. 7: Beazley, no. 12.  
Nike pursuing a bird. ΚΑΛΟΣ NIKON.

6. LONDON, VICTORIA AND ALBERT MUS. C 2505-1910. Nolan amphora: h. 0.348. Formerly in Van Branteghem Coll. *Van Branteghem Sale Cat.* no. 56: Klein, *LI.* p. 155, fig. 39, 156, no. 8: Beazley, no. 3.  
*A.* Athena. ΚΑΥΟΣ ΛΥΑΥΚΟΝ.  
*B.* Woman with oinochoë and phiale. ΚΑΥΟΣ.
7. OXFORD 316. Lekythos. From Gela: h. 0.42.  
*Cat.* p. 31: Beazley, no. 8.  
Eos (called Nike in *Cat.*). ΚΑ.
8. PALERMO 2637. Lekythos.  
Beazley, no. 10.  
Young warrior: on ground, shield on which is a helmet.
9. PARIS, CAB. D. MÉD. 361. Nolan amphora: h. 0.36.  
*Cat.* p. 263: *CIG.* 7862: Luynes, pl. 37, p. 21 = Reinach ii, p. 262, 2: Panofka, *AZ.* 1849, p. 128: *Eigennam.* pl. i, 9: Welcker, *Ann. d. Inst.* 1840, p. 261: Heydemann, *AZ.* 1871, p. 51: Stephani, *CR.* 1865, p. 158: Babelon, *Gaz. Arch.* 1883, p. 147: Wernicke, p. 50, no. 6: Klein, *LI.* p. 138, no. 3: Beazley, no. 1.  
*A.* Nike and youth. ΝΙΚΟΝ ΚΑΥΟΣ.  
*B.* Youth with cage.
10. PARIS, LOUVRE G 217. Nolan amphora: h. 0.33.  
Not mentioned in *Cat.*: Beazley, no. 5.  
*A.* Woman running to young warrior. ΚΑΥΟΣ.  
*B.* Youth. ΚΑ . . <.
11. LOUVRE G 335. Lekythos. From Sicily: h. 0.27.  
*Cat.* iii, p. 1039: Beazley, no. 9.  
Woman and youth.
12. SYRACUSE 19878. Lekythos. From Gela: h. 0.35.  
Beazley, no. 11.  
Hunter and captive silen.

#### SUBJECTS

Myth., 1, 2, 4, 5, 6, 7, 9.  
Military, 3, 8, 10.  
Genre, 11, 12.

#### SHAPES

Amphora, Nolan, 1, 3, 4, 6, 9, 10.  
Lekythos, 2, 7, 8, 11, 12.  
Oinochoë, 5.

## NIKOSTHENES

Klein, pp. 70-71.

Perrot and Chipiez, x, pp. 255-270.

Nicole, *Corpus* 61.

Beazley, *VA.* p. 23.

If the proportion of the existing signed vases of Nikosthenes to those of other artists holds good in the case of the ancient output, then the atelier of Nikosthenes was the largest of the Athenian ones or else more attention was paid to the signing of vases there than elsewhere.

Nearly a hundred vases bear his signature but all except a bare half-dozen are in the b.f. style. Of these, two bear the signature of Epiktetos as artist (Epiktetos 15\*, 26\*) and five only (one a mixed technique kylix, 4\*) have the signature of Nikosthenes alone as potter. Three seem to be by the same hand and are attributed by Beazley to the Death and Sleep Painter who worked for Pamphaios.

The signatures do not vary except that in 1\* and 3\* the sigma in the verb and name is reversed.

1\*. BERLIN 2324. Form, *Furt. Cat.* 203. Deep kylix, with spout, half covered. From Vulci: h. 0.12, d. 0.29. The vase has been extensively restored.

*Cat.* p. 621.

Klein, p. 71, no. 77.

Brunn, *KG.* ii, p. 719, no. 50.

*CIG.* 8253.

Weil, *AZ.* 1879, p. 182 (denies authenticity of signature).

*WV.* 1890-1891, pl. vii, 1.

Nicole, *Corpus* 61, no. 89.

Beazley, *VA.* p. 23 (attr. to Death and Sleep Painter).

Per. and Chip. x, p. 260, fig. 164.

*I.* Gorgoneion on spout; on either side of spout on the flat cover a youth.

*A.* Quadriga, hoplite, and man (much restored).

*B.* Two archers and hoplite attacking a panther which is devouring a stag.

Signature on foot N[IK]O>ΘENE< ΕΓΟ[ΙΕ]>ΕΝ.



O L O E N E S E P O L E N





- 2\*. BOSTON 95.61. Obscene kantharos. From Vulci: h. o.238.  
*Van Branteghem Sale Cat.* no. 26.  
*DeWitte, Cat. Durand*, no. 662.  
*Cat. Beugnot*, no. 12.  
*Dubois, Cat. Pourtalès*, no. 377.  
*CIG.* 8247.  
 Klein, p. 70, no. 75.  
 Beazley, *VA.* p. 23 (attr. to Death and Sleep Painter).  
 Nicole, *Corpus* 61, no. 87.
- A. Obscene dance.  
 B. Youths and hetairae on couch.  
 NIKOΞΘENEΞ ΕΓΟΙΕ[Ξ]EN on foot.
- 3\*. BOSTON 00.334. Kantharos. Formerly in Bruschi Coll.  
 From Corneto: h. o.17.  
*Ann. Rep. Mus. Fine Arts*, 1900, p. 36, no. 6 (Pamphaios painter).  
 P. J. Meier, *AZ.* 1884, p. 238.  
 Klein, p. 71, no. 76.  
 Reisch, *Röm. Mitt.* 1890, pp. 322 ff., pl. xii (A); p. 324, fig. 4 (B).  
 Per. and Chip. x, p. 268, figs. 174-175.  
*WV.* 1890-1891, pl. vii, 2.  
 Saglio, v, p. 289, fig. 6922 (fig. of Dionysos).  
 Pottier, *Louvre Cat.* iii, p. 755.  
 Hartwig, *Jhb.* 1892, p. 160 (attr. to Pamphaios).  
 Beazley, *VA.* p. 23 (attr. to Pamphaios Death and Sleep Painter).  
 Luce, *AJA.* 1916, p. 468, I, D.  
 Nicole, *Corpus* 61, no. 88.
- A. Upper row: Dionysos and silens. Lower row: Herakles and Nemean lion.  
 B. Upper row: Dionysos (?) pouring wine at altar and three women (maenads?). Lower row: Youth and bull. Herakles and Acheloös (?).  
 Signature on edge of foot NIKOΞΘENEΞ ΕΓΟΙΕΞEN.



4\*. PARIS, LOUVRE F 125. Eye kylix. From Italy: h. 0.125,  
d. 0.31.

*Cat.* iii, p. 760: *Album*, ii, p. 108, pl. 72.

*CIG.* 8242.

Brunn, *KG.* ii, p. 719, no. 47.

*Mus. étr.* 273: *Res. étr.* no. 34.

Stuart, *Archaeologia* 23, p. 145.

Dubois, *Notice*, no. 236, *Notice* (1845), p. 20.

Klein, p. 70, no. 73; *Euphronios*, p. 295, no. 17.

Nichols, *AJA.* 1902, p. 328, no. 10.

Beazley, *VA.* p. 10, no. 11 (attr. to Olto).

Per. and Chip. x, p. 273, figs. 177-179.

Nicole, *Corpus* 61, no. 60.

I. b.f. Bearded man running. [NI]KOΣΘENEΣ ΕΓΟΙ[Ε-  
ΣΕΝ].

A. r.f. Nude youth running.

B. r.f. Ram.



5\*. ROME, VILLA GIULIA Inv. 20749.<sup>1</sup> Pyxis (for shape, cf. Per. and Chip. x, fig. 165). From Caere: h. 0.146, with cover 0.220.

Nicole, 86 *bis*.

On cover: two chariots with two athletes.

Sides: row of athletes.

On foot ΝΙΚΟΞΘΕΝΕΞ ΕΓΟΙΕΞΕΝ.

6\*. v. Epiktetos 15\*.

7\*. v. Epiktetos 26\*.

#### SUBJECTS

Heroic, 3\*.

Genre, 1\*, 4\*.

Komastic, 2\*.

Bacchic, 3\*.

Athletic, 5\*.

#### SHAPES

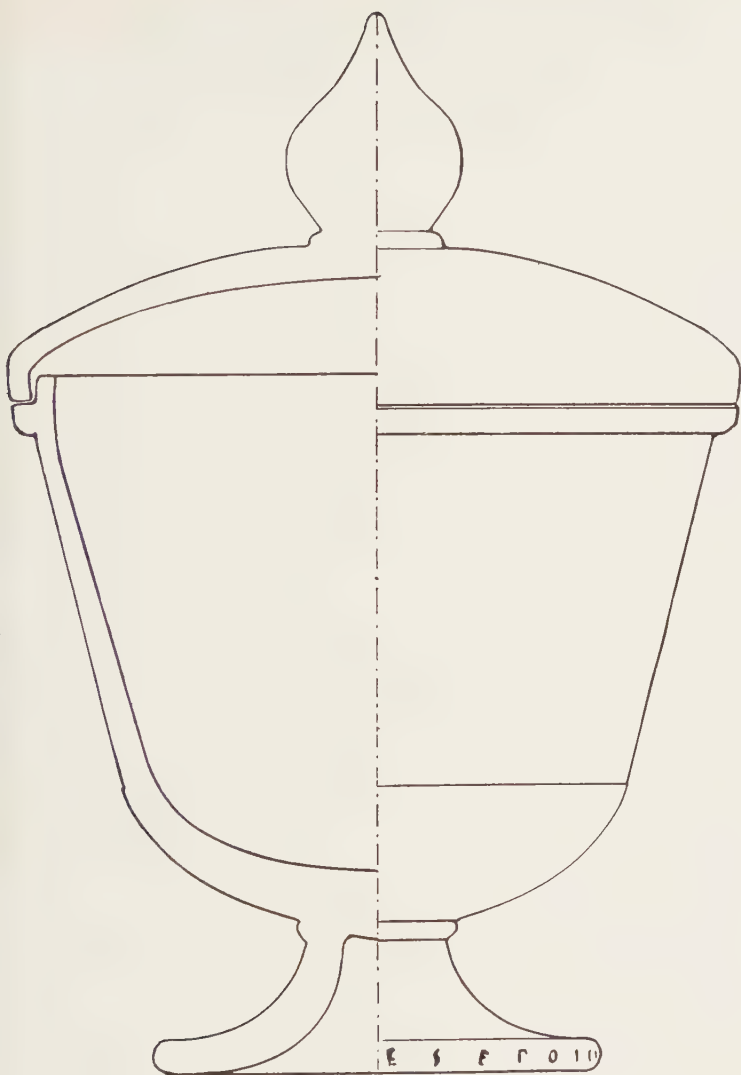
Kantharos, 2\*, 3\*.

Kylix, 1\*.

Eye kylix, 4\*.

Pyxis, 5\*.

<sup>1</sup> The rules of the Villa Giulia forbid the publication of any photograph prior to its appearance in the official publication and consequently I have been unable to secure a photograph of the vase. Through the courtesy of Sig. R. Mengarelli I am able to give an outline sketch of the vase with a copy of the inscription.



WIKES OENES EPOISEN

## THE NIKOXENOS PAINTER

Beazley, *BSA*. xviii, p. 233 note: xix, pp. 229-247: *VA*.  
p. 25.

The Nikoxenos Painter is the name given by Beazley to the artist of the Stroganoff vase in Petrograd on which this name occurs. He is a contemporary of Euthymides, and his work, though poor, is quite *sui generis*. Beazley considers him as the teacher of the Eucharides Master.

1. ATHENS G 1. Kalyx krater (fragments). From Acropolis:  
Beazley, no. 9.  
A. Combat. Below palmette border, kneeling silen.  
B. Youths and horses. Below, male figure lying on cushion.
- 2 a-b. ATHENS G 227 a-b. Stamnos? (fragments). From  
Acropolis.  
Beazley, no. 15, fig. 9 (a).  
Fragment a. Athlete with halteres.  
Fragment b. Head of boxer.
3. BERLIN 2161. Amphora (Panathenaic shape). From Nola:  
h. 0.395.  
Loeschcke, *Dorpat. Progr.* 1883, p. 19, note: Beazley,  
no. 3, pl. 17, 1 (A).  
A. Athena, between columns surmounted by cocks, play-  
ing the kithara before burning altar.  
B. Same scene, except for a youth in place of Athena.
4. BOSTON 95.19. Amphora (Panathenaic shape): h. 0.436.  
Broken and mended with rivets in antiquity.  
*Ann. Rep. Mus. Fine Arts*, 1895, p. 19, no. 13: *Arch. Anz.*  
1896, p. 96, no. 13: Chase, *Harvard Studies*, 1906, pp. 143-  
148: Beazley, no. 2, pl. 16.  
A. Athena between pillars surmounted by cocks, helmet in  
her outstretched r., shield and spear in her l. On shield  
(dev. Pegasos) ΠΙΘΟΝ ΚΑΒΕ.  
B. Identically the same except for a different device on the  
shield. On shield (dev. wreath) ΝΙΚΕ ΚΑΒΕ.



5. LONDON, BRIT. MUS. E 160 (718). Hydria. From Vulci:  
h. 0.51.

*Cat.* iii, p. 146: graffito in old *Cat.* pl. B: Beazley, no. 10;  
fig. 5 (shape); pls. 19 and 17, 2 (figure of Athena):  
Fölzer, p. 116, no. 184.

Shoulder: Youth mounting chariot of a quadriga, between  
two seated youths.

Main picture: Warriors dicing in presence of Athena.

Graffito on foot ~~Λ~~Λ

6. MUNICH 2304 (Jahn 405). Amphora.

*Cat.* (Jahn) p. 137: *Res. étr.* p. 12, 39: Gerhard, *Aus. Vas.*  
pl. 7 (A) = Reinach, ii, p. 21, 7-8: Picard, *Rev. Arch.* 1912,  
ii, p. 56, fig. 5 (A): Beazley, no. 7, pl. 18: Overbeck,  
*KM.* i (Zeus), p. 28 h, pl. i, 16.

For the figure of Athena on A, cf. Euphronios Theseus  
kylix in the Louvre: for the figure of Apollo on B, cf.  
Brit. Mus. E 254, A.

A. Gods. Zeus, Hera, Hebe (winged), Athena, Poseidon,  
Hermes.

B. Hermes, Apollo, Dionysos, and two goddesses.

7. NEW YORK 06.1021.99. Amphora. Formerly in Canessa  
Coll., Paris.

Samson, *Sale Cat. Canessa Coll.* p. 62, pl. 15: Beazley,  
no. 8, fig. 6 (A); *VA.* p. 25.

A. Death of Priam. B. The same.

- 8 a-b. OXFORD, ASHMOLEAN MUS. Inv. G 136.36: 138.40.

Volute krater (two small fragments from the neck of  
a krater, representing a komos).

Beazley, no. 16.

9. PARIS, LOUVRE G 46. Amphora. From Etruria: h. 0.66.


*Cat.* iii, p. 916; *Album*, ii, p. 145, pl. 93: Hauser, F.R. ii,  
p. 224, note 1 (attr. to the workshop of Euthymides):

Beazley, no. 6: Hoppin, *Euthymides and his Fellows*, p. 57.

Identically the same motive as the Würzburg amphora 300.

A. Warrior's departure. B. Dionysos, silens, and maenads.

Graffito on foot N.

10. LOUVRE G 60. Amphora (Panathenaic shape). From Etruria: h. 0.425.  
*Cat.* iii, p. 921; *Album*, ii, p. 149, pl. 95: Beazley, no. 4.  
 A. Athena placing wreath on burning altar, spray of smilax in her l.  
 B. Man making libation on burning altar. No borders to pictures or ground line.  
 Imitation inscriptions on both sides.  
 Graffito on foot 
11. LOUVRE G 61. Amphora (Panathenaic shape): h. 0.44.  
*Cat.* iii, p. 921: Beazley, no. 5; figs. 1, 2.  
 A. Athena holding spear and flower before burning altar.  
 B. Woman with spray of smilax before altar.  
 Imitation inscriptions on both sides.  
 Graffito KA.
12. PETROGRAD 626. Kalpis.  
*Cat.* (W.) p. 109: Beazley, no. 13, fig. 8 (athlete).  
 A. Three athletes.
13. PETROGRAD 622. Kalpis.  
*Cat.* (W.) p. 85: Beazley, no. 11, fig. 7: drawing in Berlin *Apparatus* 22. 19. 1.  
 Dionysos, silen, and panther.
14. PETROGRAD 623. Kalpis.  
*Cat.* (W.) p. 108: Beazley, no. 12, fig. 7: drawing in Berlin *Apparatus* 22. 9.  
 Herakles and silen.
15. PETROGRAD, STROGANOFF COLL. Amphora (Panathenaic shape).  
 Beazley, no. 1, figs. 3-4: Klein, *LI.* p. 121, figs. 32-33: drawing in the *Apparatus* of the German Institute, Rome. Klein calls the vase a pelike. Beazley, p. 238, gives very convincing reasons for classing the vase as an amphora of the Panathenaic shape.  
 A. Athena, before altar between two columns surmounted by cocks as in Panathenaic amphorae. ΑΘΕΝΑΙΑ ΚΑΥΟΣ.  
 On her shield (device, dog) ΝΙΚΟΧΣΕΝΟΣ.

B. Same, except Athena faces to r. and holds helmet in her hand. Fire on altar. ΚΑΛΟΣ.

16. WÜRZBURG 140. Kalpis. From Vulci: h. 0.35.

*Cat.* iii, p. 32: Beazley, no. 14.

A. Three athletes.

#### SUBJECTS

Myth., 3, 4, 6, 10, 11, 15.

Heroic, 14.

Epic, 5, 7.

Bacchic, 1, 9, 13.

Military, 9.

Genre, 1.

Athletic, 2, 12, 16.

Komastic, 8.

#### SHAPES

Amphora { b.f. form, 6, 7, 9.  
Panathenaic shape,  
3, 4, 10, 11, 15.

Stamnos? 2.

Hydria { b.f. form, 5.  
Kalpis, 12-14, 16.

Krater { Kalyx, 1.  
Volute 8.

## THE NIOBID PAINTER

Furtwängler, *F.R.* i, pp. 132-135.

Hauser, *ibid.* ii, pp. 308 ff.

Beazley, *VA.* pp. 145-150.

The most showy artist, if not the most sincere, of the early Free Style, is the painter of the Niobid krater in the Louvre. Furtwängler assigned a number of vases to one hand and Beazley has given the name to the unknown painter. He is practically identical with Hauser's Frau Meisterin.

1. ATHENS CC. 1244, (1261) (2801). Kalpis: h. 0.39.  
*Cat.* (CC.) p. 404: Beazley, no. 39.  
 Nike and youth.
2. ATHENS CC. 1253, (1486) (1295). Kalpis: h. 0.29.  
*Cat.* (CC.) p. 408: Beazley, no. 35.  
 Eos and Kephalos (*Cat.* calls them Nike and the Dioskuroi).
3. ATHENS, new acquisition 1913. Oinochoë. Form Berlin *Cat.*  
 no. 205.  
 Beazley, no. 41.  
 Nike, warrior, and woman at altar.
4. BERLIN 2403. Volute krater (fragment).  
*Cat.* p. 664: Curtius, *AZ.* 1883, p. 348, pl. 17, 1-2 =  
 Reinach, i, p. 450, 3-4: *F.R.* ii, p. 247, fig. 88: Winter,  
*JAV.* p. 63, xii, 1: Beazley, no. 5.  
 Centauromachy.
5. BOLOGNA 268 VF. Volute krater: h. 0.715, d. 0.40.  
*Cat.* (VF.) p. 107: *Mon. d. Inst.* xi, pls. 14-15 = Reinach,  
 i, p. 221: *Ann. d. Inst.* 1880, p. 28: Pottier, *Louvre Cat.*  
 p. 1090: Furtwängler, *F.R.* i, p. 133: Hauser, *ibid.* ii,  
 p. 308, note 1, no. 4 (attr. to the Frau Meisterin): Winter,

JAV. p. 61, E, b 5: Ducati, *Röm. Mitt.* 1906, p. 111, no. 4: Roscher, ii, p. 986 (B): Beazley, no. 1.

On neck: A. Centauromachy.

B. Herakles, Pholos, and centaurs.

A. Iliupersis: Priam and Neoptolemos.

B. Same: Ajax, Kassandra, Aethra, Akamas, and Damophon.

6. BOLOGNA 269 VF. Volute krater: h. 0.665, d. 0.39.

Cat. (VF.) p. 111: *Mon. d. Inst.* x, pl. 54 = Reinach, i, p. 218: *Ann. d. Inst.* 1878, p. 61: *Jhb.* 1896, p. 24, fig. 4 (detail of A): Heydemann, *Iliupersis*, p. 63: Pottier, *Louvre Cat.* p. 1090: F.R. i, p. 133: Hauser, *ibid.* ii, p. 308, note 1, no. 3 (attr. to the Frau Meisterin): Winter, JAV. p. 61 E, b 4: Ducati, *Röm. Mitt.* 1906, p. 111, no. 5: Beazley, no. 3.

On neck: A. 'Deductio nuptiale' Menelaos and Helen (?).

B. Sacrifice.

A. Akamas, Demophon, Aethra, Menelaos, Athena, Helen, Apollo, and Artemis.

B. Quadriga and two warriors.

7. BOLOGNA 313 VF. Bell krater: h. 0.425, d. 0.42.

Cat. (VF.) p. 154: Zannoni, pl. 39: Beazley, no. 12.

A. Zeus pursuing woman.

B. Two women running to king.

8. BOSTON 90.156. Kalpis. From Fojano: h. 0.39.

Cat. p. 158, no. 432, frontispiece: Hauser, *Jahrb.* 1914, p. 27, fig. 1: F.R. ii, pp. 306-309: Helbig, *Bull. d. Inst.* 1879, pp. 242 ff.: Beazley, no. 32.

Death of Orpheus. OPΘEVΣ.

8<sup>bis</sup>. BRUNSWICK, BOWDOIN COLLEGE. Kalpis: h. 0.41.

Beazley, VA. p. 195 (add.).

Boreas and Oreithyia.

9. COPENHAGEN. Pelike.

Beazley, no. 30.

A. Woman seated with lyre and woman standing with flutes.

B. King and woman at altar.

10. CORNETO. Neck amphora (twisted handles).  
Beazley, no. 18.  
A. Dionysos and maenad. B. Two maenads.
11. HALLE. Volute krater (fragments). From Ruvo. Formerly  
in Heydemann's Coll.  
Heydemann, *AZ.* 1870, pp. 82-83: Graef, *Jhb.* 1886,  
p. 193, pl. 10, 2: Robert, *Marathonenschlacht*, p. 56:  
Hauser, *F.R.* ii, p. 308, note 1, no. 7 (attr. to the Frau  
Meisterin): Beazley, no. 6.  
Rape of the Leukippids.
12. KARLSRUHE 205 (2402). Pelike. From Orvieto: h. 0.44.  
*Cat.* p. 48: Beazley, no. 26.  
A. Apollo, Leto, and Artemis. B. Three women.
13. LEYDEN (Case 23, no. 37). Neck amphora (triple handles):  
h. 0.535.  
*Cat.* p. 107: Roulez, *Vases de Leyde*, p. 14, pl. 4 = Reinach,  
ii, p. 267, 5-7: Beazley, no. 22.  
A. Demeter and Triptolemos.  
B. Nike flying to king.
14. LEYDEN (Case 23, no. 38). Neck amphora (concave handles):  
h. 0.50.  
*Cat.* p. 107: Roulez, *Vases de Leyde*, pl. 6 (A) = Reinach,  
ii, p. 269, 1: Beazley, no. 24: Winter, *JAV.* p. 58, b 3.  
A. Eos and Kephalos.  
B. Youths running to man.
15. LONDON, BRIT. MUS. E 198 (736). Kalpis. From Nola.  
Formerly in Hamilton Coll.: h. 0.335.  
*Cat.* iii, p. 165: Beazley, no. 34, fig. 88.  
Youth pursuing woman in presence of king.
16. BRIT. MUS. E 257 (1262). Amphora. Formerly Canino Coll.  
713: h. 0.583.  
*Cat.* iii, p. 194: Stuart, *Archaeologia*, xxiii, p. 79: Ger-  
hard, *Aus. Vas.* pl. 176, 1<sup>1</sup> = Reinach, ii, p. 88, 1 (A):  
*Ann. d. Inst.* 1845, p. 164: Overbeck, *KM.* (Hera), p. 31,

<sup>1</sup> Gerhard on p. 65 ascribes the reverse to a vase to which it does not belong.

g, pl. 9, 24 (fig. of Hera on A): Welcker, *Alte Denk.* v, p. 396 (50), pl. A, 3: *Bull. d. l'Acad. d. Bruxelles*, vii, ii, p. 30; xiii, i, p. 123: Beazley, no. 14.

A. Judgment of Paris: Paris, Hera, Athena, Aphrodite.

B. Dionysos, maenad, and woman.

17. BRIT. MUS. E 274 (796). Neck amphora (twisted handles):  
h. 0.532.

*Cat.* iii, p. 204: Beazley, no. 20, fig. 89 (detail of A):

Hackl, p. 30, no. 193.

A. Apollo and Artemis. B. Demeter and Triptolemos.

Graffito  $\Lambda$ .

18. BRIT. MUS. E 381 (722). Pelike. Formerly in Hamilton  
Coll.: h. 0.365.

*Cat.* iii, p. 246: d'Hancarville, i, pl. 122; iv, pl. 61: *El.*

*Cér.* i, p. 39, pl. 21 (A): Overbeck, *KM.* i (Zeus), p.

182 GG: Beazley, no. 29.

A. Eos and Tithonos.

B. Man and woman at altar.

19. BRIT. MUS. E 461. Kalyx krater. From Vulci. Formerly  
Durand Coll. 425: h. 0.351, d. 0.368.

*Cat.* iii, p. 282: Gerhard, *Aus. Vas.* pl. 304 = Reinach,

ii, p. 149, 7-8 (the present location of the vase is not given  
in Reinach): Beazley, no. 11: Winter, *JAV.* p. 69, 10.

A. Musical scene: three women. B. Same: two women.

20. BRIT. MUS. E 467 (1265). Kalyx krater. From Altamura:  
h. 0.487, d. 0.494.

*Cat.* iii, p. 285: *JHS.* xi (1890), p. 278, pls. 11-12: Peter-

sen, *Röm. Mitt.* 1891, p. 273, fig. (lower B): Hartwig,

ibid. 1897, p. 102, note 1, no. 9: Beazley, no. 10: Roscher,

iii, p. 1527, 2; iv, 519, 14 (detail of lower A): Saglio, iv,

p. 1091, fig. 6126 (lower A).

Two rows of figures on each side:


A. Upper: The birth of Pandora.

Lower: Pans and silens.

B. Upper: women dancing.

Lower: silens and maenads.



21. MUNICH 2324 (Jahn 326). Neck amphora (twisted handles).  
Formerly in Candelori Coll.  
*Cat.* (Jahn) p. 94: *Mon. d. Inst.* i, pl. 26, 13 = Reinach,  
i, p. 72, 13: *Ann. d. Inst.* 1831, p. 236: Beazley, no. 17.  
A. Warrior and woman.  
B. Man and woman.
22. MUNICH 2454 (Jahn 282). Oinochoë.  
*Cat.* (Jahn) p. 82; graffito on pl. x: Beazley, no. 44.  
A. Young warrior's departure.  
Graffito on handle 
23. NAPLES 81672 (H 2421). Volute krater. From Ruvo:  
h. 0.80.  
*Cat.* p. 294: Schulz, *Amazonenvase*, pls. 1-3 = Reinach  
ii, pp. 277-278: F.R. i, pp. 126-137, pls. 26-28: Hauser,  
ibid. ii, p. 307 (attr. to the Frau Meisterin): Schröder,  
*Jhb.* 1914, p. 131, fig. 6 (detail): *Bull. d. Inst.* 1836,  
pp. 116, 163: Graef, *Jhb.* 1886, p. 203, no. 76: Pottier,  
*Louvre Cat.* iii, p. 1089: Ducati, *Röm. Mitt.* 1906, p. 111,  
no. 3: Winter, *JAV.* p. 61, E, b 1: Beazley, no. 4: Klein,  
*Jhb.* 1918, p. 9, fig. 4.  
On neck: A. Peleus and Thetis.  
B. Youth with spears pursuing woman.  
A and B. Amazonomachy.
24. NAPLES SA 199. Kalpis. From Sorrento: h. 0.32.  
*Cat.* p. 682: *Bull. d. Inst.* 1842, p. 12: Beazley, no. 33:  
Klein, *Jhb.* 1918, pp. 4-5, figs. 2 a-b, 3.  
Dionysos at altar with two maenads.
25. NEW YORK 07.286.84. Volute krater. Found in same grave  
as 07.286.86, probably in Eastern Italy: h. 0.635,  
d. 0.457.  
Hauser, F.R. ii, pp. 304-325, pls. 116-117 (attributes  
the vase to the Frau Meisterin and regards it as from the  
same factory as New York 07.286.86 but by a different  
hand): Bulle, *Der schöne Mensch*, pl. 307: Beazley,  
*VA.* p. 152 (regards this vase as well as its companion-

piece as being allied in style to the work of the Niobid Painter): Schröder, *Jhb.* 1914, p. 149, fig. 23 (detail): *Gaz. d. Beaux Arts*, 1912, ii, p. 455 (detail of *A*).

On neck: *A.* Centauromachy.

*B.* Youth pursuing woman.

*A* and *B.* Amazonomachy.

26. NEW YORK 07.286.86. Kalyx krater. Found in same grave as 07.286.84, probably in Eastern Italy: h. 0.558, d. 0.583.

Hauser, F.R. ii, pp. 304-325, pls. 118-119 (attr. to the Frau Meisterin, *q. v.* no. 1): Beazley, *VA.* p. 152 (considers the vase allied in style to the work of the Niobid Painter but not actually from his own hand).

*A* and *B.* Amazonomachy.

27. NEW YORK GR 579. Neck amphora (ridged handles): h. 0.473.

*Metr. Mus. Ann. Rep.* 1899, p. 786: *Cat. Thos. B. Clarke Coll.* 1899, p. 66, no. 371: Beazley, no. 23.

*A.* Dionysos between women (maenads?).

*B.* A god between women.

28. OXFORD 280. Neck amphora (twisted handles). From Nola?: h. 0.55.

*Cat.* p. 25, pl. 12 (*A*), fig. 29 (*B*): Millingen, *PVG.* pls. 55-56: Hauser, F.R. ii, p. 308, note 1, no. 6 (attr. to the Frau Meisterin): Beazley, no. 19.

*A.* Departure of warrior.

*B.* Woman and two youths.

29. PALERMO. Volute krater. From Terranova (Gela).

F.R. i, pp. 125-132 with cuts; ii, p. 306: Pottier, *Louvre Cat.* iii, p. 1090: Ducati, *Röm. Mitt.* 1906, p. 111, no. 2: Beazley, no. 2: Klein, *Jhb.* 1918, pp. 13-14, figs. 6 a-c.

On neck: *A.* Centauromachy.

*B.* Herakles and Pholos.

*A* and *B.* Amazonomachy.

30. PARIS, CAB. D. MÉD. 425. Bell krater. Formerly in Coll. R. Rochette: h. 0.31, d. 0.305.  
*Cat.* p. 316, pl. 17 (A): Dubois-Maisonneuve, pl. 12, 1-2:  
*El. Cér.* iii, pl. 70: Beazley, no. 13.  
 A. Departure of youth.  
 B. Persephone and women.
31. CAB. D. MÉD. 443. Kalpis. From Nola: h. 0.42.  
*Cat.* p. 336: Milliet-Giraudon, ii, pl. 85: Gerhard, *Aus. Vas.* pl. 29 = Reinach, ii, p. 28, 3-4: *El. Cér.* ii, p. 104, pl. 36: Overbeck, *KM.* (Apollon), p. 63 (12), pl. 20, 10: DeWitte, *Arch. Anz.* 1850, p. 211, 4: Winter, *Jüng. Att. Vas.* pp. 16, 18, fig. 7; 67, 7: Beazley, no. 36.  
 Apollo, Artemis, Leto, and Hermes.
32. CAB. D. MÉD. 460. Oinochoë: h. 0.23.  
*Cat.* p. 350: Luynes, pl. 29 = Reinach, ii, p. 260, 2: Inghirami, *Vas. Fitt.* i, pl. 94: Panofka, *Mus. Blacas*, p. 21: Jahn, *Beiträge*, pp. 29, no. 53; 299, no. 135: Winter, *Jüng. Att. Vas.* p. 55, vi, no. 11: Hartwig, p. 431, 2: Beazley, no. 43.  
 A. Dionysos pursuing Ariadne.
33. PARIS, LOUVRE G 165. Kalyx krater: h. 0.48, d. 0.50.  
*Cat.* iii, p. 1015: Beazley, no. 9.  
 A. Athena mounting chariot ('cavalier' in *Cat.*).  
 B. Departure of youth.
34. LOUVRE G 341. Kalyx krater. From Orvieto: h. 0.55.  
*Cat.* iii, p. 1082: *Mon. d. Inst.* xi, pls. 38-40 = Reinach, i, p. 225, 4-5, 227: Hauser, *F.R.* ii, pp. 244-253, pl. 108 (A); p. 312, fig. 104; p. 251, fig. 89 (B); i, p. 134: Girard, *Mon. grecs*, 1895, pp. 19-23, figs. 4-10 (heads); p. 26, fig. 12 (B): Buschor, p. 189, fig. 137 (B): Kalkmann, *Jhb.* 1896, p. 45, fig. 19 (fig. of Athena): Walters, i, p. 442, fig. 103 (B): Winter, *Kunstgesch. in Bild.* i, pl. 90, 1 (A): Baumeister, iii, p. 1990, fig. 2135: Sybel, *Weltgesch.* pl. 2 (A): Saglio, ii, p. 132, fig. 2347 (fig. of Artemis): Roscher, i, p. 2234; iii, p. 399: Springer-Michaelis, *Handbuch*<sup>(7)</sup>, i, p. 190, fig. 346 (A): Hoeber, *Griech. Vas.* fig.

61 (B): Robert, *Ann. d. Inst.* 1882, pp. 273, 285: idem, *Marathonenschl.* p. 61; idem, *Nekyia*, p. 39: Gardner, *JHS.* 1889, p. 117: Girard, *Peint.* p. 173, fig. 93 (fig. on A): idem, *Rev. d. Étud. Grec.* 1894, p. 360: Winter, *JAV.* p. 44; p. 17, fig. 5; p. 69, c 1: Schreiber, *Wandbild. d. Polygnot.* p. 126: Behn, *Fic. Cist.* p. 66: Beazley, no. 8: Klein, *Jhb.* 1918, p. 2, fig. 1 (B).

The vase is one of the masterpieces of antiquity. The subject, however, has never been satisfactorily explained. The following views have been advanced:

Robert: copy of the fresco by Mikon in the Anakeion at Athens representing the departure of the Argonauts from Iolkos.

Percy Gardner: expiatory sacrifice offered by the Argonauts after the murder of the Dolions and their king, Kyzikos.

Girard: Herakles persuading the Argonauts to leave Lemnos.

Beazley and Hauser: the morning of Marathon.

A. The Argonauts. B. Slaughter of the Niobids.

35. LOUVRE G 343. Volute krater: h. 0.737.

*Cat.* iii, p. 1089 (same factory as Naples 2421): Furtwängler, *F.R.* i, p. 133: Hauser, *ibid.* ii, p. 308, note 1, no. 5 (attr. to the Frau Meisterin): Millingen, *AUM.* pls. 20-24: Winter, *JAV.* p. 61, E, b 2: Ducati, *Röm. Mitt.* 1906, p. 111, no. 6: Beazley, no. 7: Roscher, iii, p. 1698, no. 2 (A): Overbeck, *KM.* iv (Demeter), p. 542, pl. 15, 18 (neck, A).

On neck: A. Triptolemos.

B. Deer hunt.

A. Warrior's (Achilles?) departure.

B. Combat.

36. LOUVRE G 431. Pelike: h. 0.44.

*Cat.* iii, p. 1108: Beazley, no. 27.

A. Poseidon between two women. Incised on rim INIOVΞ.

B. Departure of warrior.

37. LOUVRE N 3415. Oinochoë: h. 0.26.

Beazley, no. 42.

Herakles and Athena.

38. PETROGRAD 755 (St. 1650). Kalpis. From Vulci: h. 0.36.  
*Cat.* ii, p. 246; (W.) p. 90: *CIG.* 7709: *Mon. d. Inst.* iii, pl. 54 = Reinach, i, p. 120, 3: Overbeck, *HG.* pl. 4, 1, p. 104: Abeken, *Ann. d. Inst.* 1839, p. 261, note 7: Roulez, *Ann. d. Inst.* 1843, p. 206: Roscher, i, p. 296: Kretschmer, p. 122, 103: Beazley, no. 31: Winter, *JAV.* p. 67, 5. Departure of Amphiaraios. ΑΜΦΙΑΡ . . . (r.).
39. PETROGRAD. Amphora (Panathenaic shape). From Crimea.  
 Beazley, no. 15.  
*A.* Athena and young warrior.  
*B.* Man and youth.
40. PETROGRAD. Oinochoë. From Crimea.  
 Beazley, no. 45.  
 Cutler and customer.
- 40*bis.* REGGIO DI CALABRIA. Krater (fragments). From Locri.  
 Orsi, *Not. d. Scav.* 1917, p. 154, fig. 60: Beazley, *VA.* p. 195 (add.).  
 Triptolemos in winged chariot.
41. ROME, COLL. AUG. CASTELLANI 161. Pelike: h. 0.35.  
 Beazley, no. 28.  
*A.* Warrior's departure.  
*B.* Boy between two youths.
42. ROME, VATICAN. Kalpis: h. 0.35.  
*Mus. Greg.* ii, pl. 19, 2 (24, 2): Beazley, no. 40: Winter, *JAV.* p. 65, C, 1.  
 Decoration in two rows:  
 Upper: Departure of youth.  
 Lower: Hermes pursuing women.
43. ROME, VATICAN. Neck amphora (triple handles). From Vulci: h. 0.41.  
*Mus. Greg.* ii, pl. 55, 1 (59, 1): Beazley, no. 21: Winter, *JAV.* p. 58, B, 5.  
*A.* Departure of warrior.  
*B.* Departure of youth.

44. WÜRZBURG 307. Pelike: h. 0.42.  
*Cat.* iii, p. 66; Beazley, no. 25.  
*A.* Boreas and Oreithyia.  
*B.* Woman running to man.
45. ? Amphora (Panathenaic shape). Formerly in Laborde Coll.  
*El. Cér.* ii, pls. 90-91: Beazley, no. 16: Kalkmann, *Jhb.*  
 1896, p. 35, fig. 16 (detail).  
*A.* Artemis and Leto.  
*B.* Youth and seated woman.
46. ? Kalpis. From Capua, same tomb as 47.  
*Mon. d. Inst.* ix, pl. 17, 2 = Reinach, i, p. 184, 2: *Ann.*  
*d. Inst.* 1870, p. 225: Winter, *JAV.* p. 67, 4: Beazley,  
 no. 38.  
 Boreas and Oreithyia.
47. ? Kalpis. From Capua.  
*Mon. d. Inst.* ix, pl. 17, 1 = Reinach, i, p. 184, 1: Heyde-  
 mann, *Ann. d. Inst.* 1870, p. 223: Beazley, no. 37.  
 Apollo, Artemis, Leto, and Hermes.

# SUBJECTS

Myth., 1, 3, 7, 12, 13, 17, 20,  
 30, 31, 32, 33, 35, 36, 37, 39,  
 40 *bis*, 42, 44, 45, 46.  
 Heroic, 2, 4, 5, 8, 11, 14, 18, 23,  
 25, 26, 29, 34.  
 Epic, 5, 6, 16, 38.  
 Bacchic, 10, 16, 20, 24, 27.  
 Military, 21, 22, 28, 30, 35, 36,  
 39, 41, 42, 43.  
 Genre, 9, 15, 19, 35, 40.

# SHAPES

Amphora { 16.  
 Neck, 10, 13, 14, 17,  
 21, 27, 28, 43.  
 Panathenaic shape,  
 39, 45.  
 Pelike, 9, 12, 18, 36, 41, 44.  
 Hydria, Kalpis, 1, 2, 8, 15, 24,  
 31, 38, 42, 46, 47.  
 Krater { Bell, 7, 30.  
 Kalyx, 19, 20, 26, 33,  
 34, 40 *bis*.  
 Volute, 4-6, 11, 23, 25,  
 29, 35.  
 Oinochoë, 3, 22, 32, 37, 40.



## OLTOS

Hartwig, pp. 71-84.

Klein, pp. 134-137.

Perrot and Chipiez, x, pp. 468-473.

Nicole, *Corpus* 100.

Beazley, *VA.* pp. 7-12.

The painter Oltos worked for the potter Euxitheos as shown by the Berlin and Corneto kylixes which bear their joint signatures. Presumably he was the painter of the two vases signed by Euxitheos alone. He seems to have been an artist of considerable skill and Beazley regards him as a painter for both Pamphaios and Nikosthenes as well as Euxitheos. Certain general resemblances, however, on the vases signed by him to the work of other artists of the period make the various attributions to him somewhat debatable. The name Memnon occurs only on vases attributed to Oltos.

1\*. BERLIN 2264. Kylix. From Vulci: h. o.175, d. o.38.

*Cat.* p. 537.

*Vases du Prince de Canino, Luc. Bonaparte*, pls. 5, 6.

Inghirami, *Gall. Omer.* ii, pls. 254-256.

Müller-Wieseler, i, pl. 44, no. 207.

Stuart, *Archaeologia*, xxiii, p. 206.

Overbeck, *HG.* p. 427, pl. 18, 2, 3.

*Bull. d. Inst.* 1830, p. 144.

Gerhard, *Aus. Vas.* iii, p. 87, note 33.

*Rapp. Volc.* 402, C.

*Mus. étr.* 1120.

*Res. étr.* no. 32.

*CIG.* 8200.

Brunn, *KG.* ii, p. 688.

Weil, *AZ.* 1879, p. 183.

Stephani, *CR.* 1861, p. 198.

Brunn, *Troisch. Misc.* i, p. 68.

Luckenbach, p. 547. 2.

Klein, p. 135, no. 1.

*WV.* D, pl. 2.

Walters, i, p. 429.

Hartwig, p. 71, I, p. 276, note 1, no. 7.

Weiszäcker, *Jhb.* 1902, pp. 55-59, figs. 2 (B), 3 (A).

Chase, p. 112, clxvi, no. 16.

Beazley, no. 19.

Roscher, iii, p. 295, 6 (A); p. 1702, no. 6 (B).

I. Warrior with trumpet. ΕΧΣΙΘΕΟΣ ΕΓΟΙΕΣΕΞ ΟΥΤΟΣ  
ΕΛ . . . Σ.

A. Departure of Achilles. ΑΝΙVO + ΟΞ ΑΝ . ΙVO + ΟΞΞ (retr.)  
ΟΟΙΝΙ + Σ (retr.) ΙΠΙΣ (retr.) ΑΧΙ . . . (retr.) ΝΕΣΤΟ.

B. Fight over body of Patroklos. ΠΑΤΡΟΚΛΟΣ (retr.) ΙΤ  
ΑΙΑΣ ΑΙΝΓΑ . (retr.) ΗΙΓΑΣΟΣ (retr.) ΔΙΟΙ . ΕΔΕΣ (retr.).



2\*. CORNETO. Kylix. From Corneto: d. o.52.

*Mon. d. Inst.* x, pls. 23-24 = Reinach, i, p. 203.<sup>1</sup>

Nicole, *Corpus*, no. 100, 2.

*WV. D.*, pl. 1-2.

*Ann. d. Inst.* 1875, p. 254.

Klein, p. 136, no. 2.

Helbig, *Bull. d. Inst.* 1875, p. 171.

Wernicke, p. 7.

Hartwig, p. 71, ii.

Baumeister, iii, pl. 93, fig. 2400.

Per. and Chip. x, pp. 468-471, figs. 267-270.

Heydemann, *Satyr- u. Bakchennam.* p. 30.

Beazley, no. 33.

Harrison, *Prolegomena*, p. 367, fig. 114 (ext.).

Saglio, iii, p. 707, fig. 4232 (Zeus and Ganymede).

I. Warrior running. EV + <IOEO< EΓOIE<EN.

A. The gods in Olympos. HEBE (retr.) HEPME< AO . NA . A  
IEV< ΛANVMEΔE< (retr.) HE<TIA (retr.) AΦPOΔITE  
APE< (retr.), under Hestia's chair ONTO< EΛPAΦ<EN.

B. Dionysos, maenads, and silens. KAΛO< TEPΓON KAVIS  
ΔIONV<O< TEPΓE< OEPO KAVE (all retrograde except  
καλός).

Etruscan graffito on foot. Itun Turuce Venela Telinas Tinas  
Cliniiaras.

<sup>1</sup> According to Reinach an identical vase was exhibited in Paris, in 1899, but this I am unable to trace. Possibly this may be the modern copy mentioned by Nicole (*Corpus* 100, sec. 1) though Reinach speaks of the vase as being found at Bologna (?).



# ATTRIBUTED VASES

3. ALTENBURG 224. Eye kylix.  
 Hoppin, *AJA.* 1895, p. 486, note 4: Walters, *JHS.* 1909,  
 p. 110, no. 24: Beazley, no. 14 (attr. to Oltos).  
*I.* b.f. Poseidon.  
*A.* r.f. Youth.  
*B.* r.f. Nose.
  
4. ATHENS, Acropolis E 13. Kotyle (fragments). From Acro-  
 polis.  
 Beazley, no. 6.  
*A.* Contest for the tripod; Herakles and Apollo.  
*B.* Triptolemos.
  
5. BERLIN 2263. Kylix. From Vulci: h. 0.13, d. 0.31.  
*Cat.* p. 536: *Mus. étr.* no. 798: *CIG.* 7576: Wernicke,  
 p. 47, no. 19: Gerhard, *Aus. Vas.* ii, p. 61: Jahn, *Dichter*  
*auf. Vasenb.* p. 756, no. 2: Klein, p. 122, no. 16; *Euphro-*  
*nios*, p. 301, no. 5; *LI.* p. 56, no. 17: Beazley, no. 28.  
*I.* Youth adjusting greaves. MEMMNON KAVOΣ.  
*A.* Herakles and Amazons. ΗΕΡΑΚΛΕΣ ΑΝΛΔΟΜΑ + Ε  
 ΒΚΟΠΙΣ.  
*B.* Iolaos mounting chariot. ΙΟΛΕΟ. (retr.).
  
6. BERLIN 2313. Plate: d. 0.23.  
*Cat.* p. 612: Gerhard, *TG.* pl. 13, 1, 2, p. 16: Panofka,  
*Vasenb.* pl. i, 4: Brunn, *KG.* ii, p. 688, 1: Treu, *AZ.* 1875,  
 p. 89: *WV.* vi, pl. 3; vii, pl. 4, 3: Beazley, no. 10.  
*I.* Athena with owl. ΕΓΟΙΕΙ. The name of Douris is  
 modern.
  
7. BERLIN 4220. Kylix: h. 0.13, d. 0.33.  
*Cat.* p. 1049 (noted that the vase is by the same hand as  
 Berlin 2263): Klein, p. 121, no. 13; *LI.* p. 58, no. 23:  
 Beazley, no. 34: Wernicke, p. 46, no. 16.  
*I.* Youth with cushion. MEM . . . KAVOΣ.  
*A.* Achilles, Chiron, and Thetis. + IPON A + ILE (retr.)  
 ΘΕΤΙΣ.  
*B.* Maenads and silens. ΙΑΝΘΕ ΚΑΒΟΣ ΣΙΚ . . . <.

8. BOSTON 10.219. Fragment.  
Beazley, no. 7, fig. 2.  
*I.* Eros flying.
9. BOSTON 13.83. Eye kylix: d. 0.305.  
*Cat.* p. 143, no. 393 (attr. to Chelis): Klein, *LI.* p. 55.  
no. 8: Chase, p. 96, xxviii, 10: Beazley, no. 17 (attr. to Oltos).  
*I.* Warrior running. [M]EMNO[N] KAVOΣ.  
*A.* Archer. *B.* Warrior.
10. BRUSSELS R 253. Kylix. Formerly in Bassegio's possession, Rome.  
Braun, *Bull. d. Inst.* 1847, p. 114: *CIG.* 7473: Gerhard, *AZ.* 1847, p. 7: Jahn, *Dichter auf Vasen.* p. 758, no. 7: Heydemann, *Satyr- u. Bakchennam.* p. 29 a: Klein, *LI.* p. 59, no. 26: Pottier, *Gaz. Arch.* 1887, p. 113: Wernicke, p. 36, no. 5: Beazley, no. 39.  
*I.* Dancer with krotala. MEMNO. KAVOΣ.  
*A.* Maenad and silen. ΣΙΜΑΙΟΣ (retr.) ΘΑΥΕΙΑ ΚΑΥ. .  
*B.* Maenad. ΚΑΥΙ. . ΚΑΥΟΣ.
11. CASTLE ASHBY. Eye kylix.  
Beazley, no. 16 (attr. to Oltos).  
*I.* b.f. Hermes running.  
*A* and *B.* r.f. On each side a Nereid running.
12. COMPIÈGNE. Psykter. Formerly in Magnoncourt Coll.  
Gerhard, *Aus. Vas.* i, pls. 59-60 = Reinach, ii, p. 39, 3-4: Heydemann, *Vasi Caputi*, p. 13: Hartwig, p. 80, iv (attr. to Oltos): Hoppin, *Euthymides and his Fellows*, p. 91: Beazley, p. 33, no. 12 (attr. to Euthymides).  
*A.* Dionysos, Herakles, and silens. The silens in Gerhard's plate are represented half size.
13. COMPIÈGNE 1093. Kylix. Formerly Magnoncourt Coll. 24.  
Beazley, no. 40: Fränkel, *Satyr- u. Bakchennam.* p. 92 g: Heydemann, *Satyr- u. Bakchennam.* p. 29 z: DeWitte, *Descrip.* no. 59: *CIG.* 7468.  
*I.* Komast.  
*A* and *B.* Silens and maenads. ΕΡΑΤΟΝ ΕΥΟΓΕ. . . . ΟΝΕ  
χιώνη ΡΟΔΟ Θ. ΙΑ.



14. COPENHAGEN 100. Kylix.  
 Klein, *Euphronios*, p. 302, note 1, no. 4: Beazley, no. 24  
 (attr. to Oltos).  
*I.* Archer.  
*A.* Ajax and Achilles playing dice.  
*B.* Combat, Aeneas and Diomed.
15. COPENHAGEN. Kylix. From Italy: d. 0.35.  
*Van Branteghem Sale Cat.* no. 37: Klein, *LI*. p. 60, no. 30:  
 Beazley, no. 30.  
*I.* Nude woman with wash-basin. MEMNON KAVOΣ.  
*A.* Between two riders: Herakles and Kyknos. KAVOΣ  
 four times. On shield XION.  
*B.* Between two riders: Theseus and Minotaur. AVENOΣ  
 ΔΙΧΙΣ.
16. FERRARA. Kylix: h. 0.13, d. 0.32.  
 Negrioli, *Boll. d'Arte*, 1911, pp. 342, 343, fig. 2: Beazley,  
 no. 44 (attr. to Oltos).  
*I.* Youth anointing himself. MEMON KAVOΣ.
17. FLORENCE 3923. Kylix: d. 0.33.  
 P. J. Meier, *AZ*. 1884, p. 242: Klein, p. 119, no. 8; *LI*.  
 p. 56, no. 16; *Euphronios*, p. 304, no. 17: Beazley, no. 21:  
 Wernicke, p. 45, no. 9.  
*I.* Rider. MEMNON KAVOΣ.  
*A.* Combat. MEMNON KAVOΣ AMOΦO+O.  
*B.* Quadriga. ME . . . . . VOΣ.
18. FLORENCE 81601. Kylix. From Saturnia.  
 Beazley, no. 37: Milani, *Mus. Arch.* i, p. 152 (style of  
 Epiktetos).  
*I.* Youth.  
*A.* Maenad with silen and mule. AVTOMENEΣ KAVOΣ (?).  
*B.* Komos.
19. FLORENCE. Kylix.<sup>1</sup>  
 Beazley, no. 38.  
*A.* Maenads and silens.  
*B.* Sacrifice.

<sup>1</sup> Mr. Curtis could not find this vase.

20. FLORENCE. Kylix.<sup>1</sup>  
 Beazley, no. 41.  
 I. Nude youth.  
 A. Two silens.
21. LONDON, BRIT. MUS. E 8. Kylix (one handle higher than the other): h. 0.13, 0.105, d. 0.34.  
*Cat.* iii, p. 44: Murray, *Des.* p. 18, no. 5 ('style of Pamphaios'), (I): *Per. and Chip.* x, p. 372, fig. 219: Beazley, no. 31.  
 I. Youth with lyre.  
 A. Herakles and Kyknos.  $\text{HEP}\Lambda\text{E}\Sigma$ .  
 B. Dionysos and giant.  
 Imitation inscriptions in all the fields.
22. BRIT. MUS. E 15. Kylix. From Tarquinii. Formerly in Blacas Coll.: h. 0.166, d. 0.407.  
*Cat.* iii, p. 50: *El. Cér.* i, p. 208, pl. 63 (A): *Ann. d. Inst.* 1832, p. 110, xiii; 1865, p. 378: Gerhard, *Rapp. Volc.* p. 142, note 242 d: *Aus. Vas.* i, pp. 6, note 12, 203: Micali, *Storia*, iii, p. 137: Panofka, *Recherches*, p. 40, note 2: Schneider, *Geb. d. Athen.* p. 12, no. 21: *Jhb.* 1886, p. 202, no. 60: Hartwig, pp. 79, 233, note 1 (attr. to Oltos).  
 I. Youth with horn and wine-skin.  
 A. Birth of Athena: Zeus, Hephaistos, Eileithyia, Ares, Aphrodite.  
 B. Peleus and Thetis and Nereids.
23. BRIT. MUS. E 16 (815). Kylix. From Vulci: h. 0.13, d. 0.325.  
*Cat.* iii, p. 51: Murray, *Des.* no. 12 (I): *AZ.* 1851, p. 413: *CIG.* 7655: Klein, p. 120, no. 12; *Euphronios*, p. 313, no. 51; *LI.* p. 57, no. 22: Collignon, *Mon. Grecs*, 1889, p. 16: Wernicke, p. 14, note 2, p. 46, no. 15: Beazley, no. 26.  
 I. Youth with hydria.  $\text{WEMNON KA}\bar{\text{V}}\text{O}\Sigma$ .  
 A. Departure of Ajax.  $\text{AIA}\Sigma \text{ /// PA}\bar{\text{V}}\text{O}\Sigma + \text{AT}\Sigma\text{O MEMNON KA}\bar{\text{V}}\text{O}\Sigma$ .  
 B. Dionysos, maenads, and silens. Imitation inscriptions.

<sup>1</sup> Mr. Curtis could not find no. 20.

24. BRIT. MUS. E 17 (833). Kylix. From Vulci: h. 0.12, d. 0.337.

*Cat.* iii, p. 53: Murray, *Des.* no. 13 (I), ('Chelis or Chachrylion'): *CIG.* 7855: Jahn, *Dichter auf Vasen.* p. 757, no. 3: Panofka, *Eigennam.* p. 95, no. 248: Wernicke, p. 46, no. 13: Gerhard, *Rapp. Volc.* p. 154, no. 411; p. 186, no. 766: *Ann. d. Inst.* 1849, p. 145: *Archaeologia*, xxiii, p. 251; xxxi, p. 26: Klein, p. 120, no. 10; *LI.* p. 57, no. 21: Corey, p. 67, no. 3: Beazley, no. 23 (attr. to Oltos).

I. Nude youth. MEMNON KAVOΣ.

A. Warriors and Amazons. ΣΙΜΙΑΔΕΣ KAVYΣ.

B. Combat. KXVOΣ.

25. BRIT. MUS. E 18 (821). Kylix. From Vulci: h. 0.13, d. 0.33.

*Cat.* iii, p. 53: Murray, *Des.* no. 14 (I): *CIG.* 7760: Birch, *Anc. Pott.* pl. facing p. 200: Jahn, *Dichter auf Vasen.* p. 756, pl. 3: Panofka, *Eigennam.* p. 93: Walters, ii, p. 153, 3: Klein, p. 122, no. 17; *Euphronios*, p. 317 (I), no. 74: *LI.* p. 59, no. 29: *Archaeologia*, xxxi, p. 258: *AZ.* 1845, p. 126: Wernicke, p. 47, no. 20: Hartwig, p. 89, note 1 on p. 120: Duruy, *Hist.* i, p. 629 (A): Corey, p. 28: Orsi, *Mon. Ant. Linc.* xix, p. 111, note 1; p. 95, fig. 11 (B): Beazley, no. 29 (attr. to Oltos).

I. Nude woman adjusting sandals. MEMN[O]N KAVO[Σ].

A. Herakles and Amazons. ΗΕΡΑΚΛΕΣ ΔΟΙ ΨΚΟΡΙΣ ΚΑΛΟ (retr.).

B. Anakreon and two youths. ΝΥΦΕΣ . . . . . ON KAVOΣ (retr.).

26. BRIT. MUS. E 19 (821). Kylix. From Vulci: h. 0.124, d. 0.334.

*Cat.* iii, p. 54: *Mus. étr.* p. 119, no. 1434: *CIG.* 7854: Murray, *Des.* no. 15 (I): Jahn, *Dichter a. Vasen.* p. 758, no. 9, pl. vi: Gerhard, *Rapp. Volc.* no. 743: Stuart, *Archaeologia*, 23, p. 222: Panofka, *Eigennam.* pp. 58 ff.: Birch, *AZ.* 1849, p. 54: Klein, p. 119, no. 7; *Euphronios*,

p. 303, no. 11 (*I*); *LI*. p. 56, no. 14: Kretschmer, p. 133: Wernicke, p. 48, no. 23: Beazley, no. 43.

*I*. Archer (Amazon?). MEMNON ΚΑΥΟΣ.

*A*. Komos. Three youths. +ΙΥΟΝ (retr.) ΣΟΥΟΝ (retr.) ΚΑΥΟΣ ΝΙΚΟΝ ΚΑΥΟΣ (retr.).

*B*. Same. ΘΑΥΙΝΟΣ + ΣΑΝΘΟΣ ΜΟΥΠΙΣ . . . ΥΟΣ (retr.).

27. BRIT. MUS. E 265 (799). Amphora (twisted handles). From Vulci. Formerly Durand Coll. 85: h. 0.458.

*Cat.* iii, p. 200: *CIG.* 7467: *Mus. Blacas*, pl. xiii: Gerhard, *Aus. Vas.* iv, p. 90, pl. 319 = Reinach, ii, p. 157, 1-2: Jahn, *Arch. Aufs.* p. 80: *Vasenbildn.* p. 25: *Berlin, Sitzber. Arch. Ges.* 1889, p. 10: *Arch. Anz.* 1889, p. 199: Wernicke, p. 42, no. 23: Klein, *LI*. p. 80: Hartwig, p. 80, ii (attr. to Oltos).

*A*. Dionysos.

*B*. Young kitharist. ΨΕΛΟΣ ΚΑΥΟΣ (Δέαγρος?).

28. MUNICH 2606 (Jahn 1087). Kylix.

*Cat.* (Jahn) p. 318: *CIG.* 7451 b: Beazley, no. 36: Klein, *LI*. p. 59, no. 28; *MS.* p. 120, no. 9; *Euphronios*, p. 318: Heydemann, *Satyr- u. Bakchennam.* p. 25: Wernicke, p. 46, no. 12.

*I*. Nude woman squeezing sponge. MEM . . . . OΣ.

*A*. Dionysos and silen. ΔΙΟΝ . . . . ΙΝ (retr.).

*B*. Man and riders. ΚΑΚΑΣ . Ε . ΜΟΝ.

29. MUNICH 2618 (Jahn 404). Kylix. From Vulci.

*Cat.* (Jahn) p. 136, no. 404: *Cat. étr.* 144: *Res. étr.* 12: *CIG.* 7679: Inghirami, *Gall. Omer.* ii, pls. 238, 239: Benndorf, *Ann. d. Inst.* 1866, pp. 241 ff.: Overbeck, *HG.* pl. 20, 3 (*A*), p. 470, 138: Furtwängler, *Festschr. an E. Curtius* (1884), pp. 186 ff.: Wernicke, p. 47, no. 17: Luckenbach, p. 508 c: Pollak, *Athen. Mitt.* 1888, p. 172: Gerhard, *Bull. d. Inst.* 1832, p. 124: *AZ.* 1852, p. 251: *F.R.* ii, pp. 117-120, pl. 83, graffito, fig. 31: Welcker, *Hall. Lit. Ztg.* 1836, p. 604; *Rhein. Mus.* 1839, p. 6: Beazley, no. 25: Klein, *Euphronios*, p. 309; *MS.* p. 121, no. 14; *LI*. p. 58, no. 25: R. Rochette, *Mon. inéd.* p. 279: Jacobsthal, *Gött. Vas.* p.

43, fig. 66 (central group of *A*): Nicole, *Corpus* no. 83 attributions (attr. to Euthymides).

*I.* Youth seated on chair. ME·NON KAVOΣ (retr.).

*A.* Ransom of Hektor. A + IVEVΣ KAVOΣ ΠΡΙΑΜΟΣ ΗΕΡ-  
ΜΕΣ ΕΡΟΔΟΡΟΣ.

*B.* Continuation of *A.* KAVIΣΘΕΝΕΣ (retr.) ΝΥΦΕΣ (retr.)  
KAVIΣ.

Graffito  37

30. NEW YORK 10.210.18. Psykter: h. o.333.

Beazley, no. 5, fig. 3: Hoppin, *Euth. and his Fellows*, p. 30.

*A.* Athletes. ΙΣΙΞΟΝΕ Θ'ΙΛΛΟΝΑΗ.

*B.* Same. ΣΜΙΚΥ[ΘΟΣ] ΒΑ·ΑΧΟΣ ··ΓΟΜΕ Ο··ΣΑΧ  
ΑΝΤΙΘΑΝΕΣ ΣΞ··Ι· ΑΥΚΕΤΕΣ ΕΓΓΑΙΝΕΤΟΣ ΚΚΕΑΙ-  
ΝΕΤΟΣ ΔΟΔΟΦΕΟΣ ΣΟΝΑΧ.

31. ODESSA. Plate (fragment).

*Mém. de la Soc. Arch. d'Odessa*, xxii, pl. 3, 1: Beazley,  
no. 9.

*A.* Menelaos and Helen.

32. ORVIETO, MUSEO CIVICO 1049 (290). Kylix.

Cardella, *Cat.* p. 32: Klein, *LI.* p. 56, no. 15: Beazley,  
no. 35. (

*I.* Warrior arming. MEMM·ON KA.

*A* and *B.* Dionysos, silens, and maenads.

33. OXFORD 515. Eye kylix. Formerly in Van Branteghem  
Coll.: d. o.324.

*Van Branteghem Sale Cat.* no. 35: Klein, *LI.* p. 55, no. 5:  
Nichols, *AJA.* 1902, p. 329, no. 23: P. Gardner, *JHS.*  
1904, p. 303: Beazley, no. 15.

*I.* b.f. Warrior running. KAVOΣ MEMNOΣ.

*A.* r.f. Diskobolos.

*B.* r.f. Youth.

34. OXFORD 516. Kylix. Formerly in Van Branteghem Coll.:  
d. 0.343.  
*Van Branteghem Sale Cat.* no. 36: Klein, *LI.* p. 57, no. 20:  
P. Gardner, *JHS.* 1904, pp. 303-304, with fig.: Beazley,  
no. 42.  
*I.* Nude youth holding horn. MEMNONO KAVOΣ.  
*A.* Three komasts. . . A . . . AΣXION VAMFON.  
*B.* Symposium. HO I ΣA.
35. PALERMO 1518. Kylix: h. 0.12, d. 0.30.  
Pollak, *Zwei Vasen aus der Werkstatt Hierons*, p. 33  
(vignette): Beazley, no. 46.  
*I.* Eros riding on a dolphin.
36. PALERMO. Kylix. From Chiusi.  
Noël des Vergers, *Étrurie*, iii, p. 31, pl. 38: Gardiner,  
*Greek Ath. Sports*, p. 307, fig. 68 (*I*): idem, *JHS.* 1904,  
p. 188, fig. 9 (*I*): Beazley, no. 32 (attr. to Oltos): Klein,  
*Euphronios*, p. 306 (*I*), 81 (*A*), (attr. to Oltos): *Mus.*  
*Chius.* pl. 154: Hartwig, p. 81, note 1 (denies attribution):  
Saglio, iv, p. 1055, fig. 6081 (*I*): Luckenbach, p. 554.  
*I.* Athlete with halteres. K]A v[OΣ].  
*A.* Herakles and Geryon.  
*B.* Warrior's departure in chariot.  
Senseless inscriptions.
37. PALERMO. Kylix.  
*Mus. Chiusino*, p. 173, pl. 177: Beazley, no. 48.  
*I.* Maenad running.
38. PARIS, LOUVRE F 126. Eye kylix. From Etruria: h. 0.13,  
d. 0.315.  
*Cat.* iii, p. 761; *Album*, ii, p. 108, pls. 72 (*A*), 73, (*I*),  
facsimile of graffito on p. 109: Klein, *Euphronios*, p. 292,  
no. 7: *Cat. Campana*, ser. vi-vii, no. 113: Nichols, *AJA.*  
1902, p. 328, no. 14: Beazley, no. 12.  
*I.* b.f. Archer (Scythian dress) running.  
*A.* r.f. Diskobolos.  
*B.* r.f. Akontist.  
Etruscan graffito on foot ΣVQAW.

39. LOUVRE F 127. Eye kylix. From Etruria: h. 0.13, d. 0.32.  
*Cat.* iii, p. 762: *Album*, ii, p. 109, pl. 73: Beazley, no. 13.  
*I.* b.f. Hoplite running.  
*A* and *B.* r.f. Siren on each side.
40. LOUVRE G 17. Kylix. From Etruria: h. 0.165, d. 0.435.  
*Cat.* iii, p. 896: *Album*, ii, p. 138 (attr. to Olto): *Cat. Campana*, ser. i, no. 134: Wernicke, p. 48, no. 22: *WV.* 1890-91, pl. 10: *Per. and Chip.* x, pp. 364-371, figs. 215-218: Klein, p. 123, no. 19; *Euphr.* p. 96; *LI.* p. 58, no. 24: Beazley, no. 27: Nicole, *Corpus* no. 71 attributions (attr. to Chachrylion).  
*I.* Youth with lyre. M . . . . . Ξ.  
*A.* Herakles, Eurystheus, and Erymanthian boar. ΑΘΕΝΑΙ  
 ΗΕΡΑ . VEΣ EPV . OVΣ (retr.) ΚΑΝΙΦΟΒΕ ΣΤΕΝΕVOΣ.  
*B.* Odysseus in chariot. ΟVΤΕVΣ ΗΕΜ ΜΕΜ . Ν ΚΑ . .
41. LOUVRE G 18. Kylix. From Etruria: h. 0.115, d. 0.33.  
*Cat.* iii, p. 897: *Album*, ii, p. 138: *Cat. Campana*, ser. iv, no. 607: Jahn, *Telephos u. Troilos*, pl. 2: Schreiber, *Mon. d. Inst.* x, pl. 22, 2 = Reinach, i, p. 203, 2 (*A* and *B*): *Ann. d. Inst.* 1875, pp. 196 ff.: Klein, p. 122, no. 15; *LI.* p. 59, no. 27: Wernicke, p. 47, no. 18: Beazley, no. 20: Pottier, *Gaz. Arch.* 1888, p. 172.  
*I.* Woman with krotala. . ΕΜΝΟΝ ΚΑVOΣ.  
*A.* Troilos, Achilles, and Aeneas. ΤΡΟΙVOΣ ΑΙΝΕΑ (retr.)  
 ΚΑVOΣ . . VOΣ.  
*B.* Chariot of Troilos. ΑVΤΟΒΟVVOΣ (retr.) ΚΙΝΕΑ (retr.)  
 ΚΑVOΣ (retr.).
42. LOUVRE G 19. Eye kylix: h. 0.12, d. 0.32.  
*Cat.* iii, p. 898: Pottier, *Gaz. Arch.* 1888, p. 172: Klein, *LI.* p. 55, no. 7: Beazley, no. 18: Wernicke, p. 45, no. 11.  
*I.* Youth (very fragmentary). M[ΕΜΝ]ΟΝ ΚΑVO[Σ].  
*A* and *B.* Remains of a rider on each side, between eyes.



43. LOUVRE G 23. - Kylix: h. o.135, d. o.34.  
*Cat.* iii, p. 899: Beazley, no. 22.  
*I.* Youth (much restored). . . . N . . . (Μέμνων?)  
*A.* Combat, two warriors and a fallen warrior. Almost entirely modern. Traces of ὀπαῖς καλός.  
*B.* Same.
- 43 *bis.* LOUVRE G 43. Stamnos. Formerly in Campana Coll.: h. o.40. The vase is very extensively restored especially on *B.*  
*Cat.* iii, p. 914 (attr. to Oltos or Euxitheos): *Album*, ii, p. 144, pl. 92: *CIG.* 7452: *Cat. Campana*, ser. iv-vii, no. 64: Gerhard, *AZ.* 1846, p. 286, no. 21: Hackl, pp. 36, no. 351, 41, no. 431: Heydemann, *Satyr- u. Bakchennam.* p. 30, δ (omits ins. on *B.*).  
*A.* Dionysos between two maenads. + OPAN (r.) ΔΙΟΝΥ-  
 ΣΟΣ (r.) ΡΟΔΑΝΘΕ.  
*B.* Maenad between two silens. ΚΥΑΙΝΑ ΨΕΟΣΑ ΖΙΥΕΟ.  
 Graffito Ξ / Δ.
44. LOUVRE G 66. Kotyle (fragments).  
*Cat.* iii, p. 922: *Album*, ii, p. 149, pl. 96: Hartwig, p. 80, v (attr. to Oltos).  
*A.* Gigantomachia with Herakles.
45. PARMA. Kylix.  
 Beazley, no. 47.  
*I.* Woman running.
46. ? Kylix. Formerly in Hartwig's possession.  
 Klein, *LI.* p. 57, no. 19: Beazley, no. 45.  
*I.* Youth with halteres. MEMON ΚΑΥΟΣ.
- 47 a-d. Kylix. Fragments in various museums.  
 a Bonn. Beazley, no. 49. Ext. Youth with horses, between eyes.  
 b Brunswick, Bowdoin College. Beazley, no. 50. Ext. Woman playing flutes.  
 c Baltimore. Beazley, no. 51: *AJA.* 1917, p. 87. Fragment inserted into a late archaic kylix by restorer. Maenad.  
 d Munich. Beazley, no. 52. Woman putting on sandals. MEMNO. ΚΑΥΟΣ.

## SUBJECTS

Myth., 2\*, 3, 4, 6, 8, 11, 21, 22,  
35, 39, 44.  
Heroic, 4, 5, 7, 15, 21, 22, 24,  
25, 26?, 36, 40.  
Epic, 1\*, 14, 23, 29, 31, 40, 41.  
Bacchic, 2\*, 7, 10, 12, 13, 18,  
19, 20, 23, 27, 28, 32, 37,  
43 *bis*, 47 c.  
Military, 2\*, 5, 9, 17, 24, 32, 33,  
36, 38, 39, 43.  
Athletic, 30, 33, 36, 38, 46.  
Komastic, 13, 18, 21-23, 26, 34.  
Symposium, 34, 47 b.  
Genre, 7, 15, 16, 18, 25, 27, 28,  
41, 42, 45, 47 a, 47 d.  
Historical, 25.

## SHAPES

Amphora, 27.  
Psykter, 12, 30.  
Kotyle, 4, 44.  
Eye kylix, 3, 9, 11, 33, 38, 39,  
42, 47 a.  
Kylix, 1\*, 2\*, 5, 7, 10, 13-26,  
28, 29, 32, 34-37, 40, 41, 43,  
45, 46, 47 b-d.  
Plate, 6, 31.  
Stamnos, 43 *bis*.  
? 8.

## OTHER ATTRIBUTIONS

Euthymides, 16.  
Euxitheos, 1\*, 3.  
Pamphaios, 3\*, 10\*, 16\*, 17\*.  
Phintias, 20.

ONESIMOS

v. vol. I, pp. 413-420.

## THE PAINTER OF THE ORCHARD VASE

Beazley, *VA.* pp. 133-134.

An artist of the late archaic period who is akin to the painter of the Bologna Boreas has been called by Beazley the Orchard Painter after a column krater in New York on which some girls are represented in an orchard.

1. BOSTON 86.605 (N. 218). Column krater (fragment). From Naukratis.  
*Cat.* p. 236: Beazley, no. 5.  
*A.* Head of woman.
2. BOSTON 89.274. Column krater. Formerly in Lanciani's possession, Rome: h. 0.354, d. 0.375.  
*Cat.* p. 154, no. 421: Beazley, no. 6.  
*A.* Woman with torch and man.  
*B.* Woman and youth.
3. LONDON, BRIT. MUS. E 358. Pelike. From Cameiros, Tomb F 23: h. 0.274.  
*Cat.* iii, p. 238: Beazley, no. 7.  
*A.* Bearded man and youth.  
*B.* Bearded man and woman.
4. BRIT. MUS. E 479 (1274). Column krater. Formerly in Steuart Coll.: h. 0.42, d. 0.363.  
*Cat.* iii, p. 294: Beazley, no. 2.  
*A.* Dionysos, silen, and maenad.  
*B.* Woman and two youths.
5. BRIT. MUS. 1914.5-20.1. Column krater. From Cyrenaica: h. 0.152, d. 0.385.  
Beazley, no. 3.  
*A.* Two women, man, and youth.  
*B.* Maenad between man and youth.

6. NEW HAVEN, YALE UNIV. COLL. 158. Kotyle: h. 0.175.  
Beazley, no. 11.  
A. Two youths.  
B. Same.
7. NEW YORK 06.1021.149. Column krater: h. 0.445, d. 0.362.  
Samson, *Coll. Canessa*, pl. 8, no. 90: Beazley, no. 4.  
A. Hermes and Poseidon pursuing women.  
B. Youth between women.
8. NEW YORK 07.286.74. Column krater: h. 0.445, d. 0.457.  
Beazley, no. 1.  
A. Two women in orchard.  
B. Two women and two youths.
9. PETROGRAD St. 2163. Pelike (twisted handles): h. 0.36.  
*Cat.* ii, p. 438: Beazley, no. 8.  
A. Woman with flute-case, man with stick.  
B. Woman and man.
10. ROME, VATICAN. Neck amphora (convex handles). From  
Vulci: h. 0.44.  
*Mus. Greg.* ii, pl. 55, 2 (59, 2): Beazley, no. 10.  
A. Woman with shield between two men.  
B. Woman between man and youth.
11. ? Pelike.  
Beazley, no. 9: a photograph of the vase is in Warren's  
possession.  
A. Youth with sword attacking Pan.  
B. Woman and youth.

## SUBJECTS

Myth., 7, 11.

Bacchic, 4, 5.

Genre, 1, 2, 3, 4, 6,  
8, 9, 10.

## SHAPES

Amphora, Neck, 10.

Pelike, 3, 9, 11.

Krater, Column, 1, 2, 4, 5, 7, 8.

Kotyle, 6.

## OREIBELOS

Beazley, *VA.* p. 194 (add.).

In the addenda of his *Attic Red-figured Vases in American Museums*, Beazley identifies a new artist, the painter of the amphora formerly in Deepdene, and called by him the Painter of the Deepdene Amphora. Among the attributions is the Acropolis fragment signed by the potter Oreibelos. If the attribution is correct this painter certainly worked for Oreibelos. In accordance with the plan of this book it seems better to list the vases under the name of the factory proprietor rather than that of the artist identified by Beazley.



1\*. ATHENS, ACROPOLIS G 389. Volute krater (fragment).

From Acropolis.

Pottier, *Gaz. Arch.* 1888, p. 186.

Nicole, *Corpus* 102.

*Class. Rev.* 1888, ii, p. 189.

Beazley, no. 23.

A. Head of Athena. Signature painted below in white  
OREIBEVOΣ : ΕΡΟΙΕΣ ΕΝ ΗΙΕΡΟΣ ΤΕΣ ΑΘΕ[ΝΑΙΑΣ].



# ATTRIBUTED VASES

2. BRUSSELS, R 250. Pelike.  
Beazley, no. 21.  
A. Dionysos and maenad.  
B. Two maenads.
3. BRUSSELS. Stamnos.  
R. Rochette, *Mon. inéd.* pl. 44 B: Beazley, no. 6.  
A. Dionysos and maenad.  
I. Boreas and Oreithyia.
4. COPENHAGEN. Stamnos.  
Beazley, no. 5.  
A. Demeter and Triptolemos.  
B. Woman and kings.
5. CRACOW ? CZARTORYSKI COLL. 44. Stamnos.  
Minervini, *Mon. Barone*, pl. 7: DeWitte, *Vases Lambert*, pls. 15-16: Frickenhaus, *Lenaenvasen*, pl. 2, no. 14: Beazley, no. 7.  
A. Maenads at image of Dionysos.  
B. Women.
6. DEEPDENE 71<sup>1</sup>. Amphora: h. 0.458.  
*Sale Cat.* p. 14: Tischbein, ii, pls. 22-23 = Reinach, ii, p. 298: Beazley, no. 1.  
A. Herakles and Athena.  
B. Dionysos and maenad.
7. KARLSRUHE 211. Stamnos: h. 0.32.  
*Cat.* p. 52: Beazley, no. 4.  
A. Boreas and Oreithyia.  
B. Eos and Kephalos.
8. LONDON, BRIT. MUS. E 211. Kalpis: h. 0.23.  
*Cat.* iii, p. 170: Beazley, no. 17.  
A. Old man between two women, all seated.

<sup>1</sup> Acquired at the recent sale by the Hon. Marshall Brooke.

9. BRIT. MUS. E 377. Formerly in Pourtalès Coll. Pelike:  
h. 0.278.  
*Cat.* iii, p. 244: *Pourtalès Sale Cat.* 1865, no. 169: Panofka,  
*Cab. Pourtalès*, pl. 9, p. 93 (*A*): Müller-Wies. ii, pl. 42, no.  
516: R. Rochette, *Mon. inéd.* p. 85: Jahn, *Philologus*,  
1868, pl. 4, 4, p. 23: Mayer, *Gigant. u. Titan.* p. 323, no. 5:  
Beazley, no. 20.  
*A.* Silen arming and maenad.  
*B.* Dionysos and maenad.
10. BRIT. MUS. E 474. Column krater. From Girgenti:  
h. 0.435.  
*Cat.* iii, p. 292: Beazley, no. 13.  
*A.* Komos.  
*B.* Three youths.
11. LONDON, OPPENHEIMER COLL. Kalpis.  
Beazley, no. 16.  
*A.* Woman with basket and another woman (seated) with  
distaff.
12. MUNICH 2378. Column krater.  
Beazley, no. 14.  
*A.* Komos, youth, and woman.  
*B.* Youth.
13. NAPLES H 3030. Pelike: h. 0.28.  
*Cat.* p. 455: Beazley, no. 19.  
*A.* A naked and a clothed woman at loutron.  
*B.* Woman with smegmatotheke and youth.  
Graffito on base NVO.
14. NEW YORK 18.74.1. Formerly in Castellani Coll., Rome.  
Stamnos: h. 0.324.  
Beazley, no. 2.  
*A.* Eos and Kephelos.  
*B.* Two women and youth with spear.
15. OXFORD 531. Kalpis: h. 0.255.  
*JHS.* 1905, p. 68 with fig.: Beazley, no. 18.  
*A.* Women making wreaths.

16. PARIS, LOUVRE G 188 *bis*. Stamnos: h. 0.38, d. 0.20.  
*Cat.* iii, p. 1018: Beazley, no. 10.  
*A.* Zeus and Athena.  
Etruscan graffito ANIOVΣ.
17. LOUVRE G 189. Stamnos: h. 0.37, d. 0.205.  
*Cat.* iii, p. 1019: Beazley, no. 8.  
*A.* Peleus and Thetis.  
*B.* Women.
18. LOUVRE G 346. Column krater: h. 0.41, d. 0.235.  
*Cat.* p. 1091 ('style d'Hermonax'): Beazley, no. 12.  
*A.* Poseidon, Nike, and two gods.  
*B.* Woman and two men (largely modern).
19. PETROGRAD. Column krater (fragment).  
Beazley, no. 15.  
Woman and youth.
20. ROME, CASTELLANI COLL. Stamnos.  
Beazley, no. 9.  
*A.* Man and two women.  
*B.* Three women.
21. ROME, VILLA GIULIA. Column krater.  
Beazley, no. 11.  
*A.* Nike running with helmet and spear.  
*B.* Komast.
22. SYRACUSE. Nolan amphora. From Gela: h. 0.307.  
*Mon. Ant. Linc.* 1907 (17), pl. 10, i, p. 335: Beazley,  
no. 22.  
*A.* Theseus and Prokrustes.  
*B.* Youth with stick.
23. WÜRZBURG 324. Stamnos.  
*Cat.* iii, p. 75: Gerhard, *Aus. Vas.* pl. 182 = Reinach, ii,  
p. 91: *Jhb.* 1886, p. 204, no. 100: Beazley, no. 3.  
*A.* Peleus and Thetis.  
*B.* Nereus, Doris, and Nereid.

# SUBJECTS

Myth., 1\*, 3, 4, 7, 16, 18, 21.

Heroic, 6, 7, 15, 17, 22, 23.

Bacchic, 2, 3, 5, 6, 9.

Komastic, 10, 12.

Genre, 8, 11, 13, 14, 19, 20.

# SHAPES

Amphora { Nolan, 22.  
Neck, 6.

Pelike, 2, 9, 13.

Stamnos, 3-5, 7, 15-17, 20, 23.

Hydria, Kalpis, 8, 11, 14.

Krater { Volute, 1\*.  
Column, 10, 12, 18, 19, 21.

PAIDIKOS AND THE VASES INSCRIBED *προσαγαρεύω*.

Pottier, *Rev. Étud. Grecs.* 1893, pp. 40 ff.

Klein, *LI.* pp. 63-65.

Nicole, *Corpus* 103.

The signature of Paidikos as potter is found on a small white-ground alabastron in the Louvre which bears also the formula *προσαγαρεύω*. There exist a number of r.f. kylixes with this same formula and on several of them the name Paidikos without the verb is to be found. On this account Pottier has grouped them together and though it cannot be maintained that all are by the same hand a certain similarity of style makes it probable that they were the product of the same workshop.

1\*. PARIS, LOUVRE CA 487. Alabastron (white ground). From Eretria: h. 0.15.

Pottier, *Rev. Étud. Grec.* 1893, p. 40, figs. 1-3: idem, *Louvre Cat.* iii, p. 924.

Klein, *LI.* p. 65, no. 12.

Nicole, *Corpus* 103.

A. Youth and maiden. ΓΔΟΣΑΛΟΡΕΒΟ . . . ΣΑ.

B. Same. On rim ΠΑΙΔΙΚΟΣ ΕΓΟΙΕΣΕΝ.



# ATTRIBUTED VASES

2. ADRIA 283. Kylix (fragment).  
     Schöne, *Mus. Bocchi*, p. 95, pl. 8, 3: Klein, *LI*. p. 63.  
     *I.* Youth with halteres. ΓΑΙ . . . . .
  
3. AMSTERDAM, SIX COLL. Kylix.  
     Klein, *LI*. p. 64, no. 10.  
     *I.* Dionysos with horn and branch. ΓΡΟΣΑΛΟΡΕΒΟ.
  
4. ATHENS CC. 1204 (2962) (1239). Alabastron: h. 0.17.  
     *Cat.* p. 381: Klein, *LI*. p. 64, no. 11.  
     *A.* Boy with bird between youth and woman.  
     On rim ΓΡΟΣΑΛΟΡΕΒΟ.
  
5. BOLOGNA VF. 433. Kylix. From Certosa: h. 0.10, d. 0.25.  
     *Cat.* (VF.) p. 204 (acc. to the *Cat.* no trace of the inscription exists): Zannoni, *Scav. Certosa*, p. 363, pl. 107, no. 4, 15: Brizio, *Bull. d. Inst.* 1872, p. 112, no. 88: Klein, p. 111, no. 6; *LI*. p. 64, no. 9: Hartwig, p. 62, no. 1.  
     *I.* Two boxers.  
     The vase is universally quoted as an instance of the Prosa-goreuo inscription but as no trace of this exists there is doubt whether it should be included in the list.
  
6. BOULOGNE.  
     *v.* Euergides 11.
  
7. BRUSSELS R 260. Kylix.  
     Pottier, *Gaz. Arch.* 1888, p. 176: Klein, *LI*. p. 64, no. 7.  
     *I.* Youth with skyphos: obscene. ΓΡΟΣΑΛΟΡΕΒΟ.
  
8. DRESDEN ZV. 1655. Kylix.  
     *Arch. Anz.* 1898, p. 135, no. 21: Klein, *LI*. p. 63, no. 2.  
     *I.* Youth with wine-skin. ΓΡΟ . . . ΟΡΕΒΟ.  
     *A.* Youth leading horse. ΓΑΙΔ . . . . .  
     *B.* Silen and maenad. Γ . . . . . Σ.



9. LONDON, BRIT. MUS. E 28. Kylix. From Cyprus, Poli tis Chrysou: h. 0.064, d. 0.15. Found in the same tomb with the alabastron signed by Pasiades.  
*Cat.* iii, p. 58: Pottier, *Gaz. Arch.* 1888, p. 176: Klein, p. 221; *LI.* p. 64, no. 6.  
*I.* Nude youth running. ΓΡΟΣΑΛΟΡΕΒΟ.
10. NAPLES (H 2609). Kylix: h. 0.11, d. 0.28.  
*Cat.* p. 349: Klein, *LI.* p. 62, no. 7; *Euphronios*, p. 301; *MS.* p. 109, no. 6: Wernicke, p. 34, no. 6.  
*I.* Warrior running. ΗΙΓΓΑΡΧΟΣ ΚΑΝΟΣ.  
*A.* Symposium: two youths. ΓΡΟΣΑΛΟΡΕΒΟ.  
*B.* Same. ΓΑΙΔΙΚΟΣ.
11. PARIS, LOUVRE G 82. Kylix. From Campania: h. 0.11, d. 0.26.  
*Cat.* iii, p. 924; *Album*, ii, p. 152: *El. Cér.* ii, pl. 37: R. Rochette, *Journ. des Savants*, 1830, p. 181: Pottier, *Rev. d. Étud. Grec.* 1893, p. 43: Klein, p. 111, no. 5; *LI.* p. 64, no. 8.  
*I.* Two komasts. ΓΡΟΣΑΛΟΡΕΒΟ.
12. ? Kylix.  
 Canino, *Notice*, 1845, no. 104: Barthélemy, *Notice*, no. 94: Klein, p. 111, no. 3; *LI.* p. 64, no. 4: *CIG.* 7895.  
*I.* Bearded komast carrying two amphorae on a stick over his shoulders. ΓΡΟΣΑΛΟΡΕΒΟ.
13. ? Kylix.  
 Gerhard, *Aus. Vas.* pl. 272 = Reinach, ii, p. 134, 8, 10: Klein, p. 111, no. 4; *LI.* p. 64, no. 5: *CIG.* 7899.  
*I.* Youth at laver. On bowl ΓΡΟΣΑΛ.
14. ? Kylix.  
 Canino, *Mus. étr.* 585: Klein, p. 110, no. 2: *CIG.* 7867.  
*I.* Youthful warrior. ΓΑΙΔΙΚΟΣ.
15. ? Kylix.  
 Canino, *Mus. étr.* 1122: Klein, p. 110, no. 3: *CIG.* 7868.  
*I.* Youth carrying two vessels. ΓΑΙΔΙΚΟΣ.

16. ? Kylix.

Canino, *Mus. étr.* 1514: Studniczka, *Jhb.* 1887, p. 159:

Klein, p. 110, no. 4: *CIG.* 7869.

I. Youth with halteres. ΓΑΙΔΙΚΟΣ.

#### SUBJECTS

Genre, 1\*, 4, 7, 8, 9, 13.

Athletic, 2, 5, 16.

Bacchic, 3, 8.

Military, 10, 14.

Symposium, 10.

Komastic, 11, 12, 15.

#### SHAPES

Kylix, 2, 3, 5, 7-16.

Alabastron, 1\*, 4.

## PAMPHAIOS

Panofka, *Der Vasenbildner Panphaios*.

Klein, pp. 87-97.

Perrot and Chipiez, x, pp. 389, 534.

Beazley, *VA*. p. 23.

Nicole, *Corpus* 62.

Walters, i, p. 423.

Klein in his list enumerated twenty-one r.f. vases with the signature of the potter Pamphaios (two in the mixed technique) and a kylix foot. Of these, however, nos. 7, 8, and 16 are to be dropped from his list as the signature on 7 (Louvre F 127 (3)) is a forgery, the foot of 8 with the signature does not belong to the vase, and 16 is attributed to Hischylos (*v. Hischylos* 3\*). Two of the vases were signed by Epiktetos as painter (Epiktetos 4\*, 19\*) so that only sixteen complete vases remain. To these are to be added seven more kylixes (1\*, 3\*, 4\*, 13\*, 19\*, 19\* *bis*, and 20\*), and the foot of a stamnos (11\*) and of a kylix (24\*). An eighth kylix (23\*) mentioned by Hartwig as having been in Petersen's possession, which has only the first two letters of the name, has now disappeared, as have also Klein's nos. 9 and 24 of which no illustration exists to my knowledge. Thus there remain to us for stylistic comparison only twenty-one vases, seventeen kylixes, two amphorae, an eye kylix, and a stamnos.

The general form of his signature is ΠΑΝΦΑΙΟΣ ΕΓΟΙΕΣΕΝ but the workmen in his atelier (if workmen it was who added the inscriptions) seem to have been extraordinarily careless in the spelling of his name. The following variations are to be found:

ΠΑΝΘΑΙΟΣ: 9\*, 13\*.

ΠΑΝΘΑΙΣ: 14\* *bis*.

ΘΑΝΘΑΙΟΣ: 10\*, also has ΕΓΟΙΕΙ. ΠΑΜΑΦΙΟΣ: 25\*, 25\* *bis*.

ΘΑΙΦΑΙΟΣ: 17\*.

ΠΑΝΦΑΟΣ: 2\*.

ΠΑΝΦΑΝΟΣ: 18\*.

Beazley separates the two Louvre amphorae (16\* and 17\*), which are certainly not by the same hand as the others and attributes them to Oltos. To the painter of the Brit. Mus.

Thanatos and Hypnos vase (19\*) whom he calls the Death and Sleep Painter he has attributed 6\*, 12\*, and 18\*.

We have thus one certain painter (Epiktetos) who worked for Pamphaios, and probably two others — Oltos, and a nameless artist. How many more were employed it is impossible to say.



1\*. ATHENS CC. 1156 (1409). 3557. Kylix. From Karditsa (Boeotia): h. 0.12, d. 0.30.

*Cat.* p. 357, no. 1156.

*Praktika*, 1888, p. 65.

Klein, *Ephem. Arch.* 1890, p. 9, pl. ii, 1 = Reinach, i, p. 514, 6.

Beazley, *VA.* p. 23.

Nicole, *Corpus* 62, no. 22.

Saglio, v, p. 627, fig. 7249.

I. Youth with basin. ΓΑΝΘΑΙΟΣ ΕΓΟΙΕΣΕΝ. Traces of letters on basin (προσαγορεύω?).



2\*. BERLIN 2266. Kylix. From Etruria: h. 0.13, d. 0.325.

*Cat.* p. 542.

Panofka, *Pamphaios*, pp. 2, 8, pl. i, 1.

Brunn, *KG.* ii, p. 725, no. 17.

*CIG.* 8275.

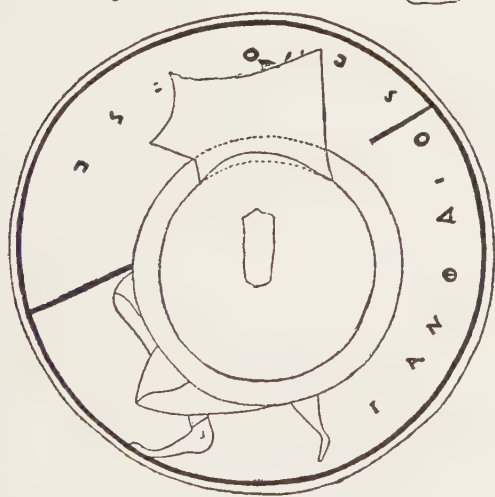
Klein, no. 23; *Euphronios*, p. 304, no. 16.

Kretschmer, p. 129.

Nicole, *Corpus* 62, no. 21.

- I. Horse. Head, legs, and tail are the only parts which are old. ΓΑΝΘΑΟΣ ΕΡΟΙΕΣΕΝ.

- 3\*. BONN, PROVINCIAL MUSEUM. Eye kylix: h. 0.13, d. 0.30.  
 Körte, *Bonner Stud.* pp. 198-202 with cuts.  
 Beazley, *VA.* p. 23 ('very likely by Oltos').  
 Nicole, *Corpus* 62, no. 10.
- I.* b.f. Warrior kneeling (very fragmentary). ΓΑΝΦΑΙΟΣ  
 ΕΠΟ·ΞΕ.
- A.* r.f. Youth with cup.
- B.* r.f. Youth.







4\*. BOSTON 95.32. Kylix. From Corneto?: h. 0.132, d. 0.314.

*Ann. Rep. Mus. Fine Arts*, 1895, p. 20, no. 19.

*Arch. Anz.* 1896, p. 96, no. 19.

Beazley, *VA.* p. 23.

Hackl,<sup>1</sup> p. 41, no. 448.

*I.* Silen running. [ΠΑΝΦΑΙΟ]Σ ΕΓΟΙΕΣΕΝ.

*A.* Combat.

*B.* Youths arming. ΠΑΝΟΑΙΟΝ ΕΓΟΙΕΣΕΝ.

Graffito ATZ.

<sup>1</sup> Hackl erroneously mentions four kylixes in Boston with this graffito (4\*, 26 and 27) and states that two bear Pamphaios' signature. This, however, is the only vase signed by Pamphaios in the Boston Museum.





5\*. CAGLIARI, SARDINIA. In possession of M. Vivaret.<sup>1</sup> Kylix.

Formerly in Canino Coll.

DeWitte, *Noms d'Artistes*, p. 68.

Dubois, *Notice*, no. 239.

Brunn, *KG.* ii, p. 725, no. 16.

*CIG.* 8276.

Wernicke, *AZ.* 1885, p. 252, no. 21 (object called a bath-tub).

Klein, no. 22; *Ephem. Arch.* 1890, p. 11, fig. = Reinach, i, p. 515, 5.

Nicole, *Corpus* 62, no. 23.

I. Nude man stepping over a wall (?). On the edge of the wall ΠΑΝΘΑΙΟΣ ΕΡΟΙΕΤΕΝ.

<sup>1</sup> For the information as to the present whereabouts of this vase I am indebted to Dr. Robert Zahn.



6\*. CASTLE ASHBY. Kylix. Formerly in Bassegio's possession.

Panofka, *Pamphaios*, pl. ii.

Bassegio, *Cat.* (1838) p. 8, no. 56.

Brunn, *KG.* ii, p. 722, no. 3.

*CIG.* 8272.

*AZ.* 1881, p. 302, no. 6.

Klein, no. 19; *Euphronios*, p. 315, no. 63.

*Burlington Cat.* 1904, pl. 96, no. i, 65: 1888, p. 48, no. 109.

Beazley, *VA.* p. 23 (attr. to Death and Sleep Painter).

Nicole, *Corpus* 62, no. 18.

*I.* Running silen with horn and wine-skin. ΠΑΝΦΑΙΟΣ  
ΕΓΟΙΕΣΕΝ.

*A* and *B.* Between Pegasoi on each side, four warriors  
arming. ΗΟ ΓΑΙΣ ΚΑΥΟΣ.

- 7\*. CORNETO. Kylix. From Corneto: d. o.375.  
*Mon. d. Inst.* xi, pl. 24 = Reinach, i, p. 223.  
*WV. D*, pl. v.  
 Heydemann, *Bull. d. Inst.* 1877, p. 113: *Ann. d. Inst.*  
 1880, pp. 78 ff.  
 P. J. Meier, *AZ.* 1884, p. 239.  
 Engelmann, *AZ.* 1879, p. 185.  
 Klein, no. 13; *Euphronios*, p. 316, no. 69.  
 Beazley, *VA.* p. 23 (attr. to same hand as nos. 8\* and 14\*).  
 Roscher, i, p. 2210.  
 Gardiner, *Greek Ath. Sp.* p. 424, fig. 146 (detail of *B*).  
 Nicole, *Corpus* 62, no. 14.
- I.* Silen embracing maenad.  $\text{HO } \Gamma\text{AI} \leq \text{KA}\nu\text{O} \leq$ .
- A.* Herakles and Kyknos. Two quadrigae and winged figures. . . .  $\text{AK}\nu\text{E} \leq \text{O}\text{O}\text{B}\text{O} \leq$ .
- B.* Athletes in palaistra.
- Signature on foot  $\Gamma\text{AN}\Phi\text{AI}\text{O} \leq \text{E}\Gamma\text{OIE} \leq \text{EN}$ .





8\*. LONDON, BRIT. MUS. E 11 (817). Kylix. Formerly in Durand Coll. From Vulci: h. 0.114, d. 0.324.

*Cat.* iii, p. 47.

*Cat. Durand*, no. 117.

*WV.* D, pl. iv.

Brunn, *KG.* ii, p. 722, no. 4.

Panofka, *Pamphaios*, pls. i, 3 (*I*); iii, (*A* and *B*).

Murray, *Des.* no. 8 (*I*).

*CIG.* 8271.

Klein, no. 18; *Euphronios*, p. 301, no. 4.

Beazley, *VA.* p. 23 (attr. to same hand as nos. 7\* and 14\*).

Nicole, *Corpus* 62, no. 17.

*I.* Warrior running.

*A.* Between Pegasoi, Dionysos and silens.

*B.* Between Pegasoi, silens and maenad. Senseless inscriptions.

Signature on foot ΠΑΝΦΑΙΟΣ ΕΓΟΙΕΣΕΝ.





9\*. BRIT. MUS. E 12 (834). Kylix. From Vulci: h. 0.126, d. 0.33.

*Cat.* iii, p. 47.

Birch, *Archaeologia*, xxix, pp. 139-144, pl. 16.

Nicole, *Corpus* 62, no. 19.

Panofka, *Pamphaios*, pl. 4 (*A* and *B*).

Gerhard, *Aus. Vas.* iii, pl. 221-222 = Reinach, ii, p. 112.

Overbeck, *HG.* p. 533, pl. 22, 14 (*A*).

Murray, *Des.* no. 9 (*I*), p. 7, fig. 1 (*A*).

*WV.* D. pl. 3.

*CIG.* 8274.

Brunn, *KG.* ii, p. 721, no. 2.

Corey, p. 52.

Klein, no. 20; *Euphronios*, pp. 272 (*A*), 273 (*B*), 274 and 275 (*I*), 315, no. 61.

Robert, *Thanatos*, p. 9; *Bild u. Lied*, p. 110.

Roscher, ii, p. 2678. 4 (*A*); iv, p. 410 (*A*).

Brunn, *Troische Misc.* p. 167.

Luynes, *Ann. d. Inst.* 1843, p. 6.

Hartwig, p. 142 (attr. to Euphronios, I to P), p. 21, 10.

Luckenbach, pp. 619, 637.

Körte, *Bonn. Stud.* p. 198, Meier, *AZ.* 1885, p. 182, and

Klein, *Euphr.* p. 274, all assign the exterior pictures to Euphronios. This attribution denied by Six, *Gaz. Arch.* 1888, p. 201.

Reisch, *Röm. Mitt.* 1890, p. 331 (agrees with Six).

Beazley, *VA.* p. 23 (identifies the painter of this vase as the author of numerous others bearing the signature of Pamphaios, and calls him the Death and Sleep Painter).

Per. and Chip. x, p. 535, fig. 303 (*A*).

Rayet and Coll. figs. 78 (*A* detail), 79 (*B* detail), p. 199.

*I.* Dancing silen.

*A.* Two winged figures lifting a dead body (*Thanatos*, *Hypnos* and *Memnon*), and two female figures.

*B.* Seven Amazons arming.

Signature on foot ΙΑΝΘΑΙΟΞ ΕΓΟΙΛΞΑΝ.



10\*. BRIT. MUS. E 437 (789). Stamnos. From Caere: h. o. 276.

*Cat.* iii, p. 266.

Panofka, *Pamphaios*, p. 6, no. 9, pl. 5, 1-2.

*CIG.* 8277.<sup>1</sup>

Gerhard, *Aus. Vas.* ii, p. 106, pl. 115 = Reinach, ii, p. 62, 3-5.

Brunn, *KG.* ii, p. 725, no. 19.

*Bull. d. Inst.* 1835, p. 125; 1836, p. 119, note 1.

*Trans. Roy. Soc. Liter.* 1843, i, p. 100, pl. iii.

*AZ.* 1885, p. 110, note.

Heydemann, *Satyr- u. Bakchennam.* p. 31 e.

Klein, no. 28.

Roscher, i, p. 2209.

*WV.* D, pl. vi, 2.

Saglio, i, p. 26, fig. 51 (A).

Kretschmer, pp. 136, 150.

Beazley, *VA.* p. 9, no. 4 (attr. to Oltos).

Nicole, *Corpus* 62, no. 28.

A. Herakles and Acheloös. ΗΕΔΑΚΥΕ: (retr.) Α + ΕΥΟΙΟ.  
(retr.) ΦΑΝΦ . . . ΕΓΟΙΕΙ.

B. Silen and maenad. ΟΡΕΙΘΥΑ (retr.).

<sup>1</sup> The *CIG.* remarks 'sub fede vasis rasae sunt litterae etruscae' and refers to a graffito in no. 8346. That, however, is the graffito on Berlin 2188 (L.L.L. no. 2). The British Museum *Cat.* makes no mention of any graffito whatsoever.



11\*. BRIT. MUS. E 457<sup>(1)</sup>. Stamnos (fragment).

*Cat.* iii, p. 280.

Nicole, *Corpus* 62, no. 30.

Only a portion of the foot preserved on which is the signature: ΓΑΥΘΑΙΟΣ ΜΕΓ.....



12\*. BRIT. MUS. E 815. Kylix.<sup>1</sup> From Vulci: h. 0.114, d. 0.304.

*Cat.* iii, p. 386.

*Mus. étr.* no. 1303.

*Cat. étr.* no. 17.

Brunn, *KG.* ii, p. 722, no. 6.

Klein, no. 14; *Euphronios*, p. 317, no. 72.

Beazley, *VA.* p. 23 (attr. to Death and Sleep Painter).

Nicole, *Corpus* 62, no. 15.

I. Nude woman with phalloi. ΓΑΝΘΑΙΟΣ ΕΓΟΙΕΣΕΝ.

A. Hermes (?) seated on rock, playing lyre. Four bulls.

B. Silens and maenads.

<sup>1</sup> Owing to its obscenity only the upper part of the interior can be reproduced and even there certain expurgations have seemed advisable.







13\*. BRIT. MUS. 1907.10-20, 1. Kylix: h. 0.116, d. 0.325.

*Arch. Anz.* 1908, p. 424, no. 15.

Beazley, *VA.* p. 23.

*Brit. Mus. Guide*, 1912, p. 228.

Nicole, *Corpus* 62, no. 24.

*I.* Hoplitodromos.

*A* and *B.* Race of hoplitodromoi.

Signature on foot Γ · ΝΘΑΙΟΣ ΕΓΟΙΕΣΕΝ.





14\*. MUNICH (Jahn 439). Kylix.<sup>1</sup>

*Cat.* (Jahn) p. 153.

Brunn, *KG.* ii, p. 721, no. 1.

Klein, no. 12; *Euphronios*, p. 301, no. 2.

Beazley, *VA.* p. 23 (attr. to same hand as nos. 7\* and 8\*).

Luce, *AJA.* 1916, p. 469, i, H.

Nicole, *Corpus* 62, no. 13.

*CIG.* 8273 b.

I. Warrior dancing.

A. Herakles and Nemean lion.

B. Komos.

Signature on foot ΓΑΝΘΑΙΟΣ ΕΓΟΙΕΣΕΝ.

14\* bis. Orvieto, Faina Coll. 114. Kylix (foot). From Orvieto.<sup>1</sup>

*Cat.* (Cardella) p. 48.

*Ann. d. Inst.* 1877, p. 131.

Klein, no. 25.

Signature ΓΑΝΘΑΙΟΣ ΕΓΟΙΕΣΕΝ.

<sup>1</sup> It has proved impossible to obtain a photograph of this vase.

15\*. ? Kylix.<sup>1</sup> Formerly in Cassuccini Coll., Chiusi. From Chiusi.

*Mus. Chius.* ii, pl. 133.

*CIG.* 8273.

Panofka, *Pamphaios*, pls. i, 2 (in both the figure falsely drawn as female).

Brunn, *KG.* ii, p. 724, no. 15.

Klein, no. 21; *Euphronios*, p. 313, no. 54.

Nicole, *Corpus* 62, no. 20.

*I.* Nude komast running.

<sup>1</sup> This kylix is popularly supposed to be in Palermo, but such is not the case. I have been unable to locate its present whereabouts. As the figure is falsely drawn as a female in Panofka (and very badly) the plate is not given.

16\*. PARIS, LOUVRE G 2. Amphora (Nikosthenes shape). From

Etruria: h. 0.385.

*Cat.* iii, pp. 881-882: *Album*, ii, p. 135, pl. 88.

*Cat. Campana*, ser. viii, no. 71.

Brunn, *KG.* ii, p. 725, 21.

Klein, no. 27.

Buschor, p. 149 (*A*), fig. 105.

Per. and Chip. x, p. 390, fig. 235 (*B*).

Beazley, *VA.* p. 9, no. 2 (attr. to Oltos).

Nicole, *Corpus* 62, no. 26.

On each side of neck, nude woman adjusting sandals. On each handle a nude victor.

*A.* Silen and maenad. ΓΑΝΦΑΙΟΣ ΕΓΟΙΕ.

*B.* Same.



17\*. LOUVRE G 3. Amphora (Nikosthenes shape). From Etruria: h. 0.37.

*Cat.* iii, pp. 881-882: *Album*, ii, p. 136, pl. 88.

Brunn, *KG.* ii, p. 725, no. 20.

*Cat. Campana*, ser. viii, no. 70.

Per. and Chip. x, pp. 388-389, figs. 233 (A), 234 (B).

Klein, no. 26.

Beazley, *VA.* p. 8, no. 1 (attr. to Oltos).

Hackl, p. 62.

Duruy, *Hist.* i, p. 76 (B).

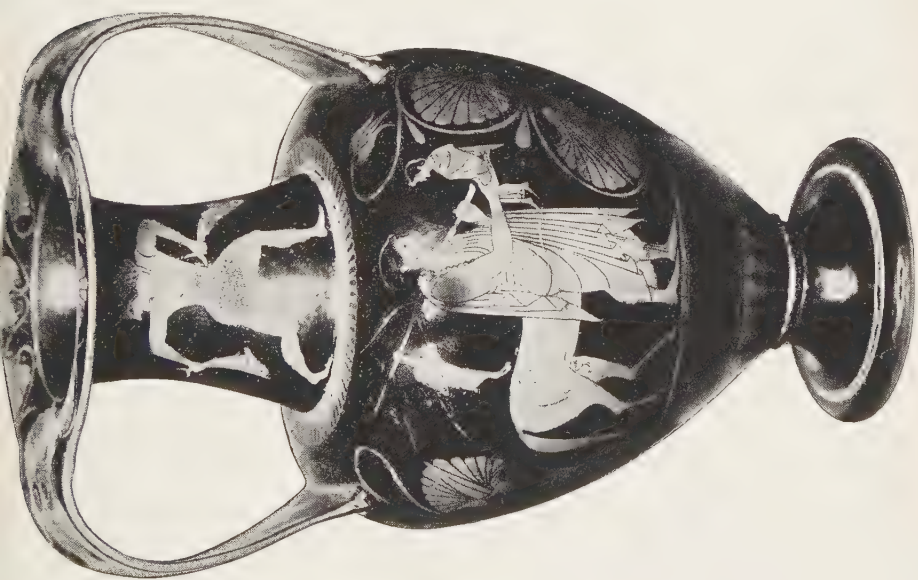
Nicole, *Corpus* 62, no. 27.

On each side of neck a Nereid. On each handle an armed runner.

A. Menelaos and Helen. ΜΕΝΕΙΛΟΣ ΕΥΕΝΕ ΦΑΙΦΑΙΟΣ  
ΕΓΟΙΕΞΕΝ.

B. Chiron and the child Achilles. +ΙΡΟΝ Α +ΙΥΕΥΣ.  
Dipinto ΓΕ in red.







18\*. PETROGRAD 646 (828). Kylix<sup>1</sup>: h. 0.12, d. 0.40.

*Cat. (St.)* p. 344, no. 828; (W.) p. 83.

*Cat. Campana*, ser. vi, no. 665.

Brunn, *KG.* ii, p. 723, no. 9.

Klein, no. 17; *Euphronios*, p. 312, no. 48.

Beazley, *VA.* p. 23 (attr. to Death and Sleep Painter).

Nicole, *Corpus* 62, no. 16.

*I.* Youth with staff and wine-skin on shoulder and man with staff and kylix.

*A.* Two warriors leading horses in combat with three others.

*B.* Rider, and warrior leading horse in combat with three other warriors.

Signature on foot ΓΑΝΦΑΝΟΣ ΕΓΟΙ·ΛΕΝ.

19\*. PETROGRAD, STIEGLITZ MUS. Kylix.

Panofka, *Pamphaios*, p. 221, no. 8.

Klein, p. 93, no. 15; *Euphronios*, p. 313, no. 49.

*Mus. étr.* 1116.

*CIG.* 8268.<sup>2</sup>

Brunn, *KG.* ii, p. 723, no. 7.

Beazley, *VA.* p. 23.

*I.* Youth riding on wine-skin. On wine-skin ΗΟ ΓΑΙΣ ΚΑΥΟΣ.

*A* and *B.* Komos.

On foot ΓΑΝΦΑΙΟΣ ΕΓΟΙΕΣΕΝ.

19\**bis.* ROME, VILLA GIULIA. Kylix. From Todi: h. 0.15, d. 0.32.

Bendinelli, *Mon. Ant.* 1918, pp. 874-880, fig. 27 (*I*), pls. 3-4 (ext.).

Pottier, *Rev. d. étud. grec.* 1917, p. 238.

Nicole, *Corpus* 62, no. 30.

*I.* Odysseus under the ram.

*A.* Dionysos, maenad, and silen with quadriga.

*B.* Athena, Herakles, Apollo, Iolaos and quadriga; struggle for the tripod.

Signature painted on foot ΓΑΝΟΑΙΟΣ ΕΓΟΙΕΣΕΝ.

<sup>1</sup> It has proved impossible to obtain photographs of nos. 18\*, 19\*, and 20\*. The cut on p. 305 represents vase 19\**bis*.

<sup>2</sup> The *CIG.* wrongly describes the interior as 'ephebum in equo'.



20\*. WÜRZBURG. Kylix.<sup>1</sup>

Beazley, *VA.* p. 23.

I. Silen with pointed amphora.

A. Silens.

B. Same.

Signature on foot [ΓΑΜ]Ο[ΑΙ]ΟΣ ΕΓΟΙΕΣΕΝ.

21\*. ? Eye kylix.

*Bull. d. Inst.* 1842, p. 167.

Brunn, *KG.* ii, p. 724, no. 12.

Klein, no. 9; *Euphronios*, p. 296, no. 1.

Nicole, *Corpus* 62, no. 10.

No design on interior.

A. Goat.

B. Boeotian shield.

Signature on foot ΓΑΝΘΑΙΟΣ ΕΓΟΙΕΣΕΝ.

22\*. ? Kylix. From Vulci.

*Mus. étr.* no. 1513.

*CIG.* 8270.

Brunn, *KG.* ii, p. 724, no. 14.

Stuart, *Archaeologia* xxiii, p. 227.

Panofka, *Pamphaios*, p. 222, no. 11.

Klein, no. 24; *Euphronios*, p. 313, no. 50.

I. Nude man sitting on rock holding horn. ΓΑΝΘΑΙΟΣ  
ΕΓΟΙΕΣΕΝ.

<sup>1</sup> Beazley has kindly furnished me with a copy of the signature. I have been unable to obtain any further data.



23\*. ? Formerly owned by Petersen. Kylix (fragments).

Hartwig, *Jhb.* 1892, p. 118.

I. Silen drinking from amphora. ΓΑ[ΝΦΑΙΟΣ ΕΓΟΙΕ-  
ΣΕΝ].

The signature is very problematical. It might be [ὁ]πα[ίς  
καλός].

24\*. ? Kylix (foot). From Locri.

Orsi, *Boll. d'Arte*, 1909, p. 474.

Per. and Chip. x, p. 389, note 1.

Nicole, *Corpus* 62, no. 25.

Signature ΠΑΝΦΑΙΟΣ ΕΓΟΙΕΣΕΝ.

25\*.

v. Epiktetos, 4\*.

25\* *bis*.

v. Epiktetos, 19\*.

# ATTRIBUTED VASES

26. BOSTON 95.35. Kylix. From Italy: h. 0.127, d. 0.332.  
*Ann. Rep. Mus. Fine Arts*, 1895, p. 20, no. 20: Beazley, *VA.* p. 24 (attr. to Death and Sleep Painter): Hackl, p. 41, no. 451.  
*I.* Athlete with halter and akontia.  
*A.* Dionysos on ass, two maenads, three silens.  
*B.* Maenads and silens.  
Senseless inscriptions throughout.  
Graffito ATZ.
27. BOSTON 13.82. Kylix: d. 0.305.  
*Cat.* p. 143, no. 391: *Ann. Rep. Mus. Fine Arts*, 1913, p. 89: Beazley, *VA.* p. 24 (attr. to Death and Sleep Painter): Hackl, p. 41, no. 450.  
*I.* Silen in vat. HO ΓΑΙ[ $\zeta$ ].  
*A.* Two silens.  
*B.* Two komasts.  
Graffito ATZ.
28. LONDON, BRIT. MUS. E 154 (759). Kantharos: h. 0.215.  
*Cat.* iii, p. 142 ('school of Epiktetos'): *AZ.* 1847, p. 154: Overbeck, *HG.* p. 497: Beazley, *VA.* p. 23 (attr. to Death and Sleep Painter): Corey, p. 92.  
*A.* Charioteer, quadriga, and warrior.  
*B.* Same.
- 28 *bis.* BRIT. MUS. E 35 (837). Formerly Durand Coll. 249.  
Kylix. From Vulci: h. 0.11, d. 0.325. The foot does not seem to belong to the vase.  
*Cat.* iii, p. 61: Murray, *Des.* no. 20 (*I*): Klein, p. 89 (attr. to Pamphaios): Panofka, *Pamphaios*, p. 4, no. 4 (wrongly saw a signature on the foot): Brunn, *KG.* ii, p. 722, no. 5: Hartwig, p. 665, note 1: *CIG.* 8282.  
*I.* Warrior standing beside his horse. Only upper half preserved.  
*A.* Combat of warriors with Pegasoi.  
*B.* Komos of silens.

29. MUNICH 2611 (Jahn 187). Kylix.  
*Cat.* (Jahn) p. 59: Beazley, *VA.* p. 24 (attr. to Death and Sleep Painter).  
*I.* Silen. ΚΑΥΟΣ ΗΟ ΓΑΙΣ ΚΑΥΟΣ.  
*A.* Komos. ·ΑΥΟ· Κ··Ο< ΗΟ ΓΑΙΣ ΗΟ ΓΑΙ·  
*B.* Same. ΗΟ ΓΑΙ· . . . < VE+O.
30. NEW YORK GR 581. Kylix: h. 0.13, d. 0.31.  
 Beazley, *VA.* p. 24 (attr. to Death and Sleep Painter).  
*I.* Komast. ΗΟ ΓΑΙΣ ΚΑ.  
*A* and *B.* Komos. ΗΟ ΑΙΣ ΚΑΥ <.  
 ΗΟ ΓΑΙΣ ΚΑΥΟΣ.
- 30 *bis.* PETROGRAD, STIEGLITZ MUS. Kantharos.  
 Beazley, *VA.* p. 23.  
*A.* Herakles and Nemean lion, Athena, Iolaos, Hermes, and two women.  
*B.* Komos.
31. VIENNA, OESTERR. MUS. 319. Amphora (Nikosthenes shape).  
 Formerly in Castellani Coll. From Caere: h. 0.27.  
*Cat.* p. 39: Brunn, *Mem. d. Inst.* ii, p. 383, pl. 4, 4 (*A*) = Reinach, i, p. 353, 1: idem, *Bull. d. Inst.* 1865, p. 213 (attr. to Pamphaios): Klein, p. 89 (agrees): Hartwig, p. 377, note 2 (agrees): Furtwängler, *Bronzefunde v. Olympia*, p. 95: Baumeister, ii, p. 1300, fig. 1442 (*A*): Roscher, i, p. 1019 (*A*): Saglio, ii, p. 18, fig. 2285 (*A*): Walters, ii, p. 89: Nicole, *Corpus* 62, attributions, no. 4. On inside of rim, animal frieze: on each side of neck, a silen and maenad (b.f. technique).  
*A.* Dike smiting Adike. ΔΙΚΕ ΑΔΙΚ· (retr.).  
*B.* Warrior carrying fallen warrior from battle.
32. ? Formerly in Rollin's Coll., Paris, from Forman Sale.  
 Kylix: h. 0.102, d. 0.318.  
*Durand Coll.* 143: *Forman Sale Cat.* p. 64, no. 331 (attr. to Pamphaios): Klein, no. 10: Nicole, *Corpus* 62, attributions, no. 1.  
*I.* Silen with wine-jar. ΕΓΟΙΕΣΕΝ.  
*A.* Silens in cart drawn by maenads.  
*B.* Silens with wine-skins. ΕΓΟΙΕΣΕΝ.

## SUBJECTS

Myth., 12\*, 19 *bis*, 30 *bis*, 31.  
 Heroic, 7\*, 9\*, 10\*, 14\*, 17\*,  
 30 *bis*.  
 Epic, 9\*, 17\*, 19\* *bis*.  
 Bacchic, 4\*, 6\*, 7\*, 8\*, 10\*, 12\*,  
 16\*, 19\* *bis*, 20\*, 23\*, 26, 27,  
 28 *bis*, 29, 32.  
 Military, 3\*, 4\*, 6\*, 7\*, 8\*, 9\*,  
 13\*, 14\*, 18\*, 28, 28 *bis*, 31.  
 Athletic, 7\*, 26.  
 Komastic, 3\*, 14\*, 15\*, 19\*,  
 23\*, 27, 29, 30, 30 *bis*, 32.  
 Genre, 1\*, 5\*, 12\*, 22\*.  
 Animal, 2\*, 21\*.

## SHAPES

Amphora, Nikosthenes shape,  
 16\*, 17\*, 31.  
 Stamnos, 10\*, 11\*.  
 Kantharos, 28, 30 *bis*.  
 Kylix, 1\*, 2\*, 4\*-9\*, 12\*-15\*,  
 18\*-20\*, 22\*-24\*, 26, 27,  
 28 *bis*, 29, 30, 32.  
 Eye kylix, 3\*, 21\*.

## OTHER ATTRIBUTIONS

Chachrylion, 9\*, 24 *ter*.  
 Nikosthenes, 1\*, 2\*, 3\*.



## THE PAN PAINTER

Beazley, *JHS.* 1912, pp. 354-369: *VA.* pp. 113-118.

During the latter part of the Severe Style a number of mannerist painters were at work, chief of whom was the nameless artist who executed the magnificent bell krater in Boston representing the death of Aktaion and the pursuit of a shepherd boy by the god Pan. To the author of this vase Beazley has given the name of the Pan Painter and it must be acknowledged that by his discovery another master of the very first rank was added to the list of Attic vase-painters.

That the Pan Painter possesses great individuality in his work is proved by the fact that of the fifty-two vases attributed to him, three only (28, 40, and 46) have been attributed to another hand and one of these (46) has already been retracted by its author and given its rightful position.

1. ATHENS CC. 1175 (9683). Pelike. From Boeotia: h. 0.37.  
*Cat.* p. 368, pl. 41: *Deltion*, 1891, p. 4, no. 1: Dumont and Chaplain, i, pl. 18, p. 379 (Pottier): Herzog, *Stud. z. Gesch. d. griech. Kunst*, p. 6, 2: Beazley, no. 24.

Lower border wrongly described in *Cat.* and in Dumont's plate.

A. Herakles and Busiris.                      B. Negroes.

2. ATHENS CC. 1364 (1602). Lekythos. From Kerameikos: h. 0.19.  
*Cat.* (CC.) p. 447: Beazley, *VA.* p. 115: *Deltion*, 1888, p. 8, no. 27.

Siren on rock playing flutes.

3. ATHENS. Kantharos (fragments). From Menidi.  
*Jahrb.* 1899, p. 104, fig. 1: Beazley, no. 41.  
Sacrificial procession: remains of four figures.

- 4 a-e. ATHENS H 13, F 91, H 22 a, F 192. From Acropolis.  
Fragments from vases of various shapes.  
Beazley, *VA.* p. 117, nos. 3-7. (Numbers in parentheses are from Beazley's list).

- a H 13 (3). From a large, pointed amphora: on neck a sacrificial procession (replica of *Jahrbuch* 14, p. 104).
  - b F 91 (4). Upper part of youth and sleeve of another.
  - c H 22 a (5). Hand with spear and man.
  - d F 192 (6). Old man.
  - e No museum number (7). Old man seated.
5. BERLIN 2593. Kotyle. From Nola: h. 0.08, d. 0.11. The vase has the peculiarity of a vertical and a horizontal handle.  
 Beazley, no. 40, fig. 8 (A): (cf. Brygos, no. 100).  
 A. Youth with lyre.  
 B. Youth.
6. BERLIN (Inv. 4283). Pelike (fragments).  
 Jacobsthal, *Gött. Vas.* pp. 8-10, 69, fig. 10 (calls the fragments wrongly an oinochoë): Beazley, no. 21.  
 A and B. Bird-headed monster on each side. Siren (?).
7. BERLIN (Inv. 3206). Column krater. From Etruria: h. 0.325, d. 0.31.  
 Beazley, no. 9: *Arch. Anz.* 1892, p. 102, no. 9.  
 A. Youth at herm.  
 B. Naked woman running with large phallos.
8. BOLOGNA 229 VF. Column krater. From Certosa: h. 0.545. *Cat.* (VF.) p. 90: Zannoni, *Scavi della Certosa*, pl. 143: Beazley, no. 4.  
 A. Departure of warriors with chariot.  
 B. Men and youths.
9. BOSTON 95.58. Shape unknown (fragment). From Civita Castellana.  
 Beazley, *VA.* p. 116, fig. 73.  
 A. Head of Dionysos.
10. BOSTON 01.8079. Lekythos: h. 0.314.  
 Beazley, no. 35, figs. 4, 5; *VA.* p. 115.  
 Eros flying with fawn.

11. BOSTON 01.8109. Nolan amphora: h. 0.309.  
 Beazley, *VA*. p. 115, fig. 72.  
*A.* Trainer and athlete.  
*B.* Youth dragging hind quarters of an ox.
12. BOSTON 10.184. Nolan amphora. From Suessula: h. 0.254.  
*Ann. Rep. Mus. F. A.* 1910, p. 61: v. Duhn, *Röm. Mitt.* 1887, p. 240, fig. 9 (*A*): Beazley, *VA*. p. 115.  
*A.* Zeus and Ganymede with hoop.  
*B.* Youth running with leg of meat.
13. BOSTON 10.185. Bell krater: h. 0.37.  
 Hauser, *F.R.* ii, pp. 289-295, pl. 115: *Ann. Rep. Mus. Fine Arts*, 1910, p. 61: Beazley, no. 1; *VA*. p. 113, fig. 70 (*A*): Buschor, p. 184, fig. 134 (*A*): Zahn, *BPW.* 1910, pp. 910-911: Pottier, *Gaz. des Beaux Arts*, 1912 (ii), p. 461 with fig. (*A*).  
*A.* Artemis, and Aktaion devoured by his hounds.  
*B.* Pan pursuing shepherd boy.
14. BOSTON 13.198. Lekythos. From Gela: h. 0.392.  
*Ann. Rep. Mus. Fine Arts*, 1913, p. 91: Beazley, no. 34; *VA*. p. 114, fig. 71.  
 Hunter and dog.
15. BRUNSWICK, BOWDOIN COLLEGE. Nolan amphora (triple handles): h. 0.312. Gift of Mr. Edward Warren.  
 Beazley, no. 30.  
*A.* Seated youth playing flute. *B.* Youth running.
16. COPENHAGEN 4978. Nolan amphora (triple handles). From Sicily.  
 Beazley, no. 26, fig. 3 (*A*).  
*A.* Hermes. *B.* Woman running.
17. DEEPDENE 56. 2. Nolan amphora<sup>1</sup>: h. 0.28.  
*Sale Cat.* p. 12: Millingen, *Vases de Coghill*, pl. 31, 1 = Reinach, ii, p. 10, 1-2: Beazley, *VA*. p. 115.  
*A.* Dionysos. ΚΑΥΟΣ.  
*B.* Silen. ΗΟ ΓΑΙΣ ΚΑΥΟΣ.

<sup>1</sup> Aquired at the recent sale by Mr. S. M. Franck.

18. FLORENCE 3982. Amphora (Panathenaic shape): h. 0.395.  
 Beazley, no. 17. Beazley compares this vase with the  
 Kroisos krater in the Louvre (F.R. ii, pl. 113) and Brit.  
 Mus. E 458 (*Mon. d. Inst.* ii, pl. 25 = Reinach, i, p. 97).  
*A.* Apollo pursuing  
*B.* Herakles with tripod.
19. LEIPZIG. Stamnos (fragments). Formerly in Hauser's Coll.  
 Hauser, *Jahrb.* 1896, pp. 190-191, figs. 34 a-b: Beazley,  
 no. 11.  
*A.* Herakles and Busiris.  
*B.* Negroes.
20. LONDON, BRIT. MUS. E 181. Kalpis. Formerly Castellani  
 Coll. 1873. From Capua: h. 0.343.  
*Cat.* iii, p. 159: Beazley, no. 12, fig. 2, pl. vi: Fölzer,  
 p. 116, no. 213.  
 Shoulder only: Perseus, Medusa, and Athena.
21. BRIT. MUS. E 357 (922). Pelike. Formerly Towneley Coll.  
 497: h. 0.194.  
*Cat.* iii, p. 237: Beazley, no. 22.  
*A.* Two maenads with krotala.  
*B.* Maenad with krotala.
22. BRIT. MUS. E 471. Column krater. From Apulia? For-  
 merly in Blacas Coll.: h. 0.307.  
*Cat.* iii, p. 291: Beazley, no. 10: Hackl, p. 60.  
*A.* Man at herm.  
*B.* Youth.  
<sup>A</sup>E on handle. Graffito on foot  $\frac{1}{16}$ .
23. BRIT. MUS. E 473 (1266). Column krater. Formerly Stuart  
 Coll. 1846: h. 0.387.  
*Cat.* iii, p. 292: Dümmler, *Bonn. Stud.* p. 252, no. 9:  
 Beazley, no. 5, fig. 1 (*A*): Gardner, *JHS.* 1897, p. 296.  
*A.* Kaineus and the Centaurs.  
*B.* Centaur and Lapith.  
 Graffito on foot 10.

24. BRIT. MUS. E 512 (870). Oinochoë. Formerly Durand Coll. 213. From Vulci: h. 0.352. The shape is unique. *Cat.* iii, p. 311: Beazley, no. 37, fig. 6, pl. viii; *VA.* p. 116, fig. 72 *bis*.  
Boreas, Oreithyia, nymph, and old man.
25. BRIT. MUS. E 579. Lekythos. From Gela: h. 0.365. Formerly in Dennis Coll.  
*Cat.* iii, p. 326: Beazley, no. 32, pl. vii.  
Design is very similar to Berlin 2206 and Oxford 535 (*JHS.* 1905, p. 70, no. 535, pl. 2, 1).  
Apollo and Artemis.
26. MADRID 174 (Inv. 11.119). Nolan amphora: h. 0.30.  
*Cat.* p. 97: Ossorio, *Vas. Grieg.* p. 75, pl. 35, 2: Beazley, *VA.* p. 115.  
*A.* Artemis running.      *B.* Youth.
27. MUNICH 2379 (Jahn 777). Column krater.  
*Cat.* (Jahn) p. 241: Beazley, no. 8.  
*A* and *B.* Thracian women running.
28. MUNICH 2417 (Jahn 745). Psykter. From Girgenti (Akragas).  
*Cat.* (Jahn) p. 231: Braun, *Bull. d. Inst.* 1838, p. 128: *Mon. d. Inst.* i, pl. 20 = Reinach, i, p. 67: Müller, *Ann. d. Inst.* 1832, p. 393 ff.: Panofka, *ibid.* 1830, p. 194: Gerhard, *Bull. d. Inst.* 1831, p. 136: Inghirami, *Vas. Fitt.* pls. 282, 283: Roscher, ii, pp. 101, 102 fig.: Welcker, *Alt. Denk.* iii, pl. 18, pp. 286 ff.: idem, *Bull. d. Inst.* 1831, p. 132: Waldhauer, *Oester. Jahresheft.* 1913, p. 105 (attr. to Douris), fig. 56: Overbeck, *KM.* (Apollon) p. 492, pl. 26, 6: F.R. i, pp. 77-79, pl. 16 (attr. to Douris): Pottier, *Louvre Cat.* iii, p. 1019 (doubts the correctness of the attribution to Douris): Kalkmann, *Jhb.* 1896, p. 34, fig. 15 (detail): *Cat. Durand* 314: Gerhard, *Aus. Vas.* i, p. 209; ii, p. 147: Beazley, no. 16 (attr. to Pan Master); *VA.* p. 115, note: Thiersch, *Hell. bemalt. Vas.* pl. 5: Jahn, *Arch. Aufs.* p. 47: Brunn, *Berl. Jhb.* 1845, i, p. 689.  
Continuous frieze of eight figures: Idas, Euenos, Marpessa, Apollo, Artemis, Zeus, Hermes, and Hera or Leto.

29. MUNICH, GLYPTOTHEK. Lekythos.  
Beazley, no. 38.  
Woman at altar.
30. NAPLES. Column krater. From Cumae: h. 0.43.  
Beazley, no. 3: Gabrici, *Mon. Ant. Linc.* xxii, pls. 80, 81,  
1, pp. 457, 518.  
A. Man and two youths sacrificing to herm.  
B. Komos. Two men and a woman fluting.
31. NAPLES 1340 (H 3139). Kalpis. From Nola: h. 0.41.  
*Cat.* p. 479: *Mus. Borbonico*, v, pl. 35, 3 (bad drawing):  
Welcker, *Alt. Denk.* iii, p. 163, 2: Stephani, *Boreas u.*  
*Boreaden*, *Mém. de l'Acad. de St. Pétersbourg*, vii, ser. xvi,  
pp. 9 ff., 19: Beazley, no. 13: Winter, *JAV.* p. 67, 3.  
On body: Boreas, Oreithyia, and girl.
32. NAPLES. Neck amphora (triple handles).  
Beazley, no. 25.  
A. Flute duet.  
B. Hermes and two women.
33. NAPLES, SANTANGELO 192. Kalpis: h. 0.35.  
*Cat.* p. 680: *El. Cér.* ii, pl. 24, p. 75: Gerhard, *Aus. Vas.*  
i, p. 201, pl. 78 = Reinach, ii, p. 45, 7-8: Panofka, *AZ.*  
1848, p. 219, 8: Beazley, no. 15: Overbeck, *KM.* (Apol-  
lon), p. 63, pl. 20, 8.  
On body: Apollo, Artemis, and Leto.
34. NAPLES, SANTANGELO 205. Kalpis: h. 0.29.  
*Cat.* p. 683: Beazley, no. 14.  
On body: Eos and Kephalos. Rough drawing.
35. NEW YORK GR 585. Kotyle: h. 0.081, d. 0.114.  
Beazley, *VA.* p. 115.  
A. Theseus. B. Minotaur.
36. NEW YORK 10.210.14. Formerly in Coll. Jatta, Ruvo.  
Column krater. From Ruvo: h. 0.454, d. 0.368.  
Jatta, *Röm. Mitt.* 1908, pp. 332-338, figs. 2 (A), 5 (detail)  
(considers allied to style of Douris): Beazley, no. 6; *VA.*

p. 118 (retracts previous attribution and now considers it as a work under the Pan Master's influence but not actually by him): *Bull. Met. Mus.* 1911 (vi), p. 34.

A. Warrior arming, in presence of woman holding shield, old man and bearded man. The scene of A seems patterned after Euthymides nos. 1\* and 2\*.

B. Nike, youth, and old man.\*

36 bis. NEW YORK 16.72. Column krater: h. 0.378, d. 0.332.

*Bull. Met. Mus.* 1916, p. 254, p. 256, fig. 5 (A): Beazley, VA. p. 116.

A. Dionysos followed by silen carrying seat.

B. Silen with kotyle.

37. OXFORD 282. Pelike. From Gela: h. 0.28.

*Cat.* p. 26, pl. x (A): Beazley, no. 23.

A. Youth carrying table and couch on his back.

B. Man.

38. OXFORD 312. Lekythos. From Gela: h. 0.35.

*Cat.* p. 31, pl. 23: Beazley, no. 31: Roscher, iii, p. 329.

Nike flying frontal, playing lyre.

39. OXFORD. Kylix. From Caere.

Beazley, no. 39, pl. ix.

I. Sacrificial scene: two figures.

A. Same: two bearded men and two youths.

B. Same: bearded man and three youths.

40. PALERMO 2554. Bell krater: h. 0.34.

Politi, "Cinque Vasi di Premio" (*La Concordia*, 1841, no. 14, pl. iii): Hartwig, p. 471, fig. 60 (B), (attr. to Euphronios: the vase is wrongly described as an 'amphora à colonnette'): Beazley, no. 2; VA. p. 114: Hauser, F.R. ii, p. 295 probably includes this vase in the three bell kraters he mentions in the museum at Palermo.

A. Dionysos and maenad.

B. Two komasts and a dog.



41. PALERMO 42. Nolan amphora (triple handles). From Gela:  
h. 0.30.  
*AZ.* 1872, p. 53, pl. 45, 1 (*A*) = Reinach, i, p. 410, 1:  
Beazley, no. 29.  
*A.* Nike flying with sacrificial tray. ΓΟΕΔΑ.  
*B.* Youth.
42. PARIS, COLL. DE LA CHARLONIE. Neck amphora. Same type  
as Naples SA 225.  
*Cat. Vente, Mme Raymonde Serrure*, 27 juin 1913, no. 63,  
pl. 2: Beazley, *VA.* p. 117, no. 2.  
*A.* Youth and two herms.  
*B.* Woman and young warrior.
43. PARIS, LOUVRE G 477. Pelike (fragment).  
*Cat.* iii, p. 1115: Beazley, no. 20.  
Old man catching a pig by the leg. In field a phallos-stick.
44. LOUVRE G 547. Pelike: h. 0.18, d. 0.10.  
*Cat.* iii, p. 1124: Beazley, no. 19.  
*A.* Woman at vessel (washing clothes, acc. to *Cat.*).  
*B.* Man and woman.
45. PETROGRAD 627 (St. 1538). Kalpis. From Vulci: h. 0.38.  
*Cat.* (Stephani) ii, p. 201 (graffito on pl. 15); (W.) p. 110:  
Gerhard, *Aus. Vas.* pls. 50-51 = Reinach, ii, p. 36, 5-6:  
Panofka, *Ant. Weihegesch.* pl. ix, 12: Stephani, *Ann. d.*  
*Inst.* 1845, pl. B = Reinach, i, p. 271: Müller-Wieseler,  
ii, no. 448: Hackl, p. 43, no. 482: Beazley, *VA.* p. 117,  
fig. 74 (fig. of Hermes).  
The subject is doubtful. Dionysos, Hermes, and two men  
(Orientals?).  
Graffito NVHEIIEV.
46. PETROGRAD 670. Lekythos (white ground): h. 0.375.  
*Cat.* (W.) p. 92: Waldhauer, *Oester. Jhresheft.* 1913, pp.  
103-107, pl. 2 (attr. to Douris: same hand as Munich  
Marpessa psykter); *Pythagor. Regierskii*, p. 50, note 2  
(attr. to Pan P.); *Vasensamm.* p. 158, pl. 1: Beazley, *VA.*  
p. 115, note 1.  
Artemis and swan.

47. ROME, VATICAN (Magazine): Column krater.  
 Beazley, *VA.* p. 117, no. 1.  
*A.* Two silens, one playing the flutes.  
*B.* Silen.
- 48-49. SCHWERIN 1295, 1304. Nolan amphora (triple handles).  
 Formerly in possession of Barone in Naples.  
 Beazley, nos. 27 and 28.  
 Two amphorae with subjects as follows:  
 1295 (27). *A.* Poseidon with trident in r. and the rock  
 Nisyros in l.  
*B.* Youth.  
 1304 (28). *A.* Nereid.  
*B.* Old man.
50. SYRACUSE 15498. Lekythos. From Gela: h. 0.40.  
 Beazley, no. 33.  
 Young hunter with dog.
51. SYRACUSE 12781. Column krater. From St. Anastasia (near  
 Randazzo): h. 0.41, d. 0.34.  
 Beazley, no. 7.  
*A* and *B.* Komos. Three youths on each side.
52. VIENNA, OESTERR. MUS. 335. Pelike: h. 0.17.  
*Cat.* p. 51: Hauser, *F.R.* ii, p. 293, fig. 101: Schneider,  
*Arch. Epig. Mitt. aus Oester.* iii, pp. 25 ff., pl. iii: Schrei-  
 ber, *Kulturhist. Bilderatl.* pl. 64, 1, 3: Brunn, *Bull. d.*  
*Inst.* 1865, p. 217: Loeschcke, *Athen. Mitt.* iv, p. 305,  
 note 1: Beazley, no. 18.  
*A.* Two fishermen.  
*B.* Fisherboy running past ithyphallic herm.

## SUBJECTS

Myth., 2, 6, 10, 12, 16, 24, 25,  
 26, 28, 31, 32, 33, 36, 38, 41,  
 45, 46, 48, 49.  
 Heroic, 1, 13, 18, 19, 20, 23, 27,  
 34, 35.  
 Bacchic, 9, 17, 21, 36*bis*, 40, 47.  
 Military, 8, 36.  
 Athletic, 11.  
 Komastic, 40, 51.  
 Genre, 3, 4, 5, 7, 14, 15, 22, 29,  
 30, 32, 37, 42, 43, 44, 50, 52.  
 Sacrifice, 30, 39.

## SHAPES

Amphora { Panathenaic shape,  
 18.  
 Nolan, 11, 12, 15-  
 17, 26, 41, 48, 49.  
 Neck, 32, 42.  
 Pelike, 1, 6, 21, 37, 43, 44, 52.  
 Stamnos, 19.  
 Hydria, Kalpis, 20, 31, 33, 34,  
 45.  
 Krater { Bell, 13, 40.  
 Column, 7, 8, 22, 23, 27,  
 30, 36, 36*bis*, 47, 51.  
 Psykter, 28.  
 Kantharos, 3.  
 Lekythos, 2, 10, 14, 25, 29, 38,  
 46, 50.  
 Oinochoë, 24.  
 Kotyle, 5, 35.  
 Kylix, 39.  
 ?, 4, 9.

THE PANAITIOS PAINTER

*v.* vol. I, pp. 421-429.

## THE PARIS GIGANTOMACHY PAINTER

Beazley, *VA.* pp. 94-96.

A number of vases previously attributed to Brygos have been assigned by Beazley to an unknown master who was the author of the kylix 573 in the Cabinet des Médailles (Brygos 80).

That vase has been listed above under the Brygos attributions as well as some others which Beazley includes in his list. As the majority of his attributions do not seem to me to be Brygan they have been included here although their foundation stone has not.

1. ADRIA. Kylix (fragment).

Beazley, no. 9: the fragment is not mentioned in Schöne, *Mus. Bocchi*.

Falling boxer (as in Copenhagen 110 and Brussels 337).

2. ATHENS CC. 1458 (1627). Lekythos. From Tanagra: h. 0.25.  
*Cat. (CC.)* p. 467: *Deltion*, 1888, p. 152, no. 55: Beazley, no. 36.

Woman with phiale.

3. BERLIN 2211. Lekythos. From Basilicata or Nola. Formerly in Coll. Bartholdy: h. 0.34.

*Cat.* p. 518 (similar to 2305 and 2206): Millingen, *AUM.* i, pl. 29: *El. Cér.* i, pl. 96: Panofka, *Coll. Bart.* p. 104, no. 29: Welcker, *Alt. Denk.* iii, p. 248, pl. 17, 1: Müller, *Handb. d. Arch.* 402, 4: Loeschcke, *AZ.* 1884, p. 96, note 8: Jahn, *Arch. Beitr.* p. 377, 51: Knapp, *Nike*, p. 26: Beazley, no. 31: Roscher, iii, p. 326.

Nike with aphlaston (figure-head). ΚΑΛΕ

ΗΕΡΑΙΣ.

Dipinto ΚΟΣΤΣΤ.

4. BOLOGNA 364 VF. Kylix: h. 0.098, d. 0.23.

*Cat. (VF.)* p. 179: Zannoni, pl. 77, 1, 2, 5: Beazley, no. 10.

I. Komast.

A and B. Athletes with halteres.

5. COPENHAGEN, THORWALDSEN MUS. 110. Kylix.  
*Cat.* p. 76: Beazley, no. 7.  
*I.* Youth.  
*A* and *B.* Boxers.
6. CORNETO, BRUSCHI COLL. 698 (485). Kylix: h. 0.094,  
d. 0.234.  
Beazley, no. 18.  
*I.* Youth with purse and akontist.
7. CORNETO 5292. Kylix. From Corneto: h. 0.12, d. 0.293.  
Beazley, no. 5.  
*I.* Youth and boy.  
*A* and *B.* Boxers and athletes.
8. DRESDEN. Kylix.  
Beazley, no. 20.  
*I.* Youth leaning on stick.  
*A* and *B.* Warriors in combat.
9. FLORENCE 3965. Kylix. From Clusium: h. 0.15, d. 0.305.  
Beazley, no. 13.  
*I.* Youth with helmet and shield.  
*A* and *B.* Athletes.
10. FLORENCE 75590. Kylix. From Falerii: d. 0.255.  
Beazley, no. 16.  
*I.* Symposium.  
*A* and *B.* Athletes with halteres.
- 11 a-b. LEIPZIG. Kylix (fragments).  
Beazley, p. 95, mentions two fragments:  
(Beazley, no. 17). *A.* Trainer.  
no. 525 (Beazley, no. 19). *I.* Naked youth with helmet  
and shield.  
*A.* Combat.
12. LONDON, BRIT. MUS. E 288. Nolan amphora (triple handles).  
Formerly in Blacas Coll. From Nola: h. 0.28.  
*Cat.* iii, p. 211 ('style of Brygos ?'): Beazley, no. 38.  
*A.* Diskobolos and trainer. *B.* Flute player.  
Graffito III.

13. BRIT. MUS. 99.2-18.71. Lekythos: h. 0.113, d. 0.326.  
*Arch. Anz.* 1900, p. 213, no. 36: Beazley, no. 33.  
 Nike flying.
14. LONDON, COLL. HENRY OPPENHEIMER. Kylix: d. 0.277.  
 Gerhard, *Aus. Vas.* pls. 283-284 = Reinach, ii, p. 140:  
*Burlington Cat.* 1904, p. 117, pls. 95-96, I, no. 70: Beazley,  
 no. 12.  
*I.* Youth and boy.  
*A* and *B.* Youths and boys in palaistra.
15. MUNICH 2664 (Jahn 801). Kylix.  
*Cat.* (Jahn) p. 251: Beazley, no. 11.  
*I.* Youth and woman.  
*A.* Youths and women. Traces of E and K.  
*B.* Youths and women. KA[VOΣ].
16. NAPLES 81315 (H 2611). Kylix. From Nola: h. 0.10, d. 0.22.  
*Cat.* p. 350: *Mus. Borbonico*, iii, pl. 13 (*ed. Rom.* ii, pl. 9):  
 Krause, *Gymnastik u. Agon.* ii, pp. 16, 56, 57: Roulez,  
*Mém. d. l'Acad. Roy. d. Bruxelles*, 1842, p. 27: Beazley,  
 no. 15.  
*I.* Youth leaning on stick.  
*A* and *B.* Athletes with halteres.
17. ORVIETO, FAINA COLL. 39. Kylix.  
 Cardella, *Mus. etr. Faina*, p. 41: Beazley, no. 27.  
*I.* Youth leaning on stick.  
*A* and *B.* Symposium.  
 Graffito on foot (mentioned but not described in Cardella).
18. OXFORD 319. Lekythos. From Gela: h. 0.35.  
*Cat.* p. 31, pl. 24: Beazley, no. 32.  
 Warrior.
19. PALERMO 1279. Lekythos: h. 0.325.  
 Beazley, no. 35.  
 Nike flying with phiale and oinochoë.
20. PARIS, CAB. D. MÉD. 556. Kylix (fragmentary).  
*Cat.* p. 417: Beazley, no. 23, fig. 63 (*I*).  
*I.* Two komasts.  
*A* and *B.* Komos.



21. CAB. D. MÉD. 572 *bis*. Kylix (fragments).  
*Cat.* p. 428, fig. 106: Beazley, no. 3.  
*I.* Peleus and Thetis.  
*A* and *B.* Nereus and Nereids. Senseless inscriptions.
- 22 a-b. CAB. D. MÉD. 638. Kylix (two fragments mentioned by Beazley).  
 (Beazley, no. 22), *Cat.* p. 448. *I.* Youth with helmet.  
*A.* Youth.  
 (Beazley, no. 30). *I.* Maenad.  
*A.* Silens and maenads.  
 The last fragment is not mentioned in the *Cat.*
23. PETROGRAD 650 (St. 892). Kylix: h. 0.14, d. 0.39.  
*Cat.* (Stephani) i, p. 392 (graffito on pl. 14); (W.) p. 119:  
 Beazley, no. 28.  
*I.* Woman playing flute, and youth.  
*A.* Bacchic thiasos.  
 Graffito *ΑΥ*
24. RICHMOND, COLL. SIR FREDERICK COOKE. Kylix: d. 0.325.  
*Burlington Cat.* 1904, pl. 95, H, 51 ('style of Brygos'):  
 Beazley, no. 14.  
*I.* Youth and boy.  
*A* and *B.* Youths: six figures on each side.
25. ROME, VILLA GIULIA. Kylix.<sup>1</sup>  
 Beazley, no. 21.  
*I.* ?  
*A* and *B.* Warriors in combat.
26. TERRANOVA, COLL. CAV. CESARE NAVARRA-SALONIA. Lekythos. From Gela: h. 0.33.  
 Benndorf, *GSV.* p. 100, pl. 47, 1: Knapp, *Nike*, pp. 69,  
 75: Beazley, no. 34: Roscher, iii, pp. 327, 329.  
*A.* Nike flying with phiale and lyre. On the phiale  $\vee A \leq A \leq A$ .

<sup>1</sup> Curtis was unable to locate this vase.

27. VIENNA, OESTER. MUS. 330. Oinochoë. Formerly in Castellani Coll.: h. o. 195.

*Cat.* p. 48, fig. 27 ('Anklänge an den Stil des Brygos'):

Beazley, no. 37: Hackl, p. 24, no. 94.

A. Komos: three youths. ΛΣ.

Graffito on foot A.

#### SUBJECTS

Myth., 3, 13, 19, 26.

Heroic, 21.

Bacchic, 22 b, 23.

Military, 8, 9, 11 b, 18, 22 a, 25.

Athletic, 1, 4, 5, 6, 7, 9, 10, 11,

12, 14, 16.

Genre, 2, 15, 24.

Komastic, 4, 20, 27.

Symposium, 10, 17, 23.

#### SHAPES

Amphora, Nolan, 12.

Lekythos, 2, 3, 13, 18, 19, 26.

Oinochoë, 27.

Kylix. 1, 4-11, 14-17, 20-25.

#### OTHER ATTRIBUTIONS

Berlin Foundry P., 14, 21.

Brygos, 44, 64, 80, 88, 89, 92.

Onesimos, 15.

## PASIADES

Perrot and Chipiez, x, pp. 696-699.

Nicole, *Corpus* 63.

Only two vases exist which bear the actual signature of the potter Pasiades. The Gotha kylix has been attributed to him with fair reason though in view of the fact that the only signatures we possess have the *ἐποίησεν* formula, Klein's restoration of the fragmentary inscription to [π]ασιάδης [ε]γραψεν seems rather doubtful.

His painter belongs to the end of the Epiktetan cycle and confines himself to the white-ground technique; at least no r.f. vases have yet been attributed to him.

- 1\*. GOTHIA. Kylix (ext. white ground). From Cape Kolias.  
*Mon. d. Inst.* x, pl. 37 a = Reinach, i, p. 207.  
 Hauser, *F.R.* iii, p. 17, note 8, p. 19, fig. 7.  
 Jacobsthal, *Gött. Vas.* p. 50 fig. 73 (A).  
 Klein, p. 218.  
 Saglio, iv, p. 1160, fig. 6252 (A).  
 Girard, *Peint.* p. 227, fig. 132 (A).  
*Ann. d. Inst.* 1877, p. 279 (reads Νίκων ἐποίησεν).  
 Hauser, *Neuattisch. Rel.* p. 166 (attr. to Pasiades).  
 Dümmler, *Bonn. Stud.* p. 79 (same attribution).  
 Furtwängler, *Athen. Mitt.* 1881, p. 114 (attr. to Hieron).  
 Richards, *JHS.* 1894, p. 381 (attr. denied).  
 Nicole, *Corpus* 63 (attr. no. 3).
- I. Youth embracing boy or girl with lyre. Senseless inscriptions.
- A. Man drinking. ΕΥΑΛΟΡΑΣ (r.).
- B. Youth on couch playing kottabos. [Γ]ΑΣΙΑΔΕΣ  
 [ΕΛΡΑΦΣΕΝ] ΝΙ > ΕΣΕΝ.



2\*. LONDON, BRIT. MUS. B 668. Alabastron (white ground).

From Marion, Cyprus: h. 0.146.

*Cat.* ii, p. 296.

Murray, *JHS.* 1887, p. 318, pl. 82; p. 29.

Pottier, *Gaz. Arch.* 1888, p. 177.

Per. and Chip. x, p. 697, pl. 19.

Smith, *Class. Rev.* 1887, p. 286: i, p. 25.

Studniczka, *Jhb.* 1887, p. 280.

Dumont and Chap. p. 371, note 6.

Nicole, *Corpus* 63, no. 1.

A. Two maenads and a crane.  $\text{IA}\leq\text{IA}\Delta\text{E}\leq\text{:E}\Gamma\text{OIE}\leq\text{EN.}$

On rim  $\text{HO}\ \Gamma\text{AI}\leq\ \text{KAVO}\leq.$

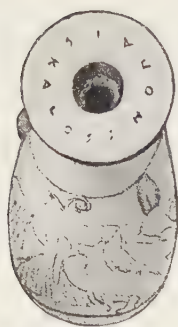
3\*. PARIS, LOUVRE CA 1921. Alabastron (white ground).<sup>1</sup>

*Arch. Anz.* 1913, p. 452.

Nicole, *Corpus* 63, no. 2.

The decoration consists solely of palmettes, b.f. above and  
r.f. below.  $\Gamma\text{A}\leq\text{IA}\Delta\text{E}\leq\ \text{E}\Gamma\text{OIE}\leq\text{EN.}$

<sup>1</sup> Owing to the absence of any figure decoration it has not seemed worth while to secure a picture of this vase.





# ATTRIBUTED VASES

4. BOSTON 00.358. Alabastron (white ground): h. 0.167.  
*Ann. Rep.* 1900, p. 73, no. 31: *Forman Sale Cat.* p. 78,  
no. 366 with plate (attr. to Pasiades): Nicole, *Corpus* 63  
(attr. no. 1).  
A. Three maenads; on base, youth with cloak, b.f.  
On body ΓΡΟΞΑΛΟΡΕΝΟ. On rim ΓΑΙΣ ΚΑΝΟΣ:

## SUBJECTS

Bacchic, 2\*, 4.  
Symposium, 1\*.  
3\* has no subject, the decoration consisting entirely of palmettes.

## SHAPES

Alabastron, 2\*, 3\*, 4.  
Kylix, 1\*.

## PEITHINOS

Klein, pp. 173-174.

Hartwig, pp. 231-269.

Perrot and Chipiez, x, pp. 514-518.

Very little is known about the painter Peithinos whose signature is found on a single vase. He belongs to the Euphronian cycle and was evidently an artist of considerable skill though as yet his style has not been analyzed with much success. Most of the vases attributed to him by Hartwig are better assigned to other hands. He uses the *καλός* name Athenodotos.

- 1\*. BERLIN 2279. Kylix. From Vulci: h. 0.13, d. 0.34.  
*Cat.* p. 556 (' style allied to that of Sosias ').  
 Gerhard, *Trinkschalen*, p. 18, pls. 9, 1; p. 26, pls. 14-15.  
 Panofka, *Namen der Vasenbildn.* pl. 1, 2.  
 Overbeck, *HG.* p. 183, pl. 7, 6 (*I*).  
 Harrison and MacColl, pl. 23 (*I*).  
 Baumeister, iii, fig. 1881 (*I*), p. 1797.  
 Hartwig, pp. 231-239, pls. 24, 1, 25.  
 Hauser, *F.R.* iii, p. 20 (detail of *A*).  
 Per. and Chip. x, pp. 515-517, figs. 287 (*I*), 288 (*A*).  
 Welcker, *Alt. Denk.* iii, p. 405.  
*CIG.* 8283.  
 Brunn, *KG.* ii, p. 727.  
 Klein, p. 174.  
 Graef, *Jhb.* 1886, p. 203, p. 69.  
 Kretschmer, p. 150.  
 Walters, i, p. 438.  
 Nicole, *Corpus* 104.  
*I.* Peleus and Thetis.  
*A.* Youths and maidens: three pairs, erotic.  
*B.* Youths and boys: erastic.  
*I.* ·ΕΥΕΥΣ ΘΕΘΙΣ Γ·ΙΘΙΝΟΣ ΕΛΡΑΦΣΕΝ ΑΘΕΝΟΔΟΤΟΣ  
 ΚΑΝΟΛ.  
*A.* ΚΑΝΟΣ ΚΑΝΕ (r.) ΚΑΝΟΣ ΝΑΙ+Ι (r.) ΚΑΝΟΣ ΚΑΝΕ (r.)  
 ΚΑΝΕ ΚΑΝΟ. ΚΟΝΑΛ ΚΑΝΕ (r.).  
*B.* ΚΑΝΟΣ ΚΑΝ. (r.) ΗΟ ΓΑΙΣ ·ΑΙ+Ι ΚΑΝΟΣ  
 ΗΟ ΓΑΙΣ ΚΑΝΟΣ.



# ATTRIBUTED VASES

2. BERLIN 2280. Kylix (fragment).  
*Cat.* p. 560 (attr. to Peithinos): Hartwig, pp. 239-241, pl. 24, 2 (*I*), (same attr.): Radford, *JHS.* 1915, p. 118 (attr. to Euphronios).  
*I.* Traces of a warrior and a woman. On shield ΚΑΥΟΣ.  
*A.* Traces of feet.
3. BOSTON 10.193. Kylix. Formerly in Bourguignon Coll. From Orvieto: d. 0.235.  
*Ann. Rep. Mus. F. A.* 1910, p. 63: Hartwig, pp. 251-260, pl. 26 (attr. to Peithinos): Klein, *LI.* p. 91, no. 4 ('Peithinos sicher'): Beazley, *VA.* p. 98 (akin to early period of Douris).  
*I.* Old komast and boy. ΣΠΑΝΙΟΝΙΕΝ ΑΘΕΝΟΔΟΤΟ[Σ] ΚΑΥΟΣ (in exergue).  
*A* and *B.* Youths and men. ΗΟ ΓΑΙΣ. ΗΟ . . Ι<.
4. ? Psykter. From Corneto, Marzi Scavi.  
Hartwig, pp. 264-267, figs. 38 a-c: Nachtrag, no. 6.  
*A.* Man infibulating himself and youth.  
*B.* Erast and eromenos.

## SUBJECTS

Heroic, 1\*.  
Military, 2.  
Komastic, 3.  
Genre, 1\*, 4.

## SHAPES

Kylix, 1\*, 2, 3.  
Psykter, 4.

## OTHER ATTRIBUTIONS

Douris, 53.	Panaitios P., 49.
Euaion P., 2.	Sosias, 1*, 2*.
Euphronios, 1*, 15 <i>bis</i> .	

## THE PENTHESILEA MASTER

This master takes his name from the kylix in Munich 2688 (370) on the interior of which is the slaying of Penthesilea by Achilles.

Furtwängler, in *F.R.* i, pp. 31-35, pls. vi (*I*), 281-285, pl. 56 (*A* and *B*), calls him an artist of the transitional period who began his activity in the workshop of Euphronios.

Hartwig, *Meisterschalen*, p. 491, note 1 (for list of vases: no name given to the master).

Perrot and Chipiez, *Hist.* x (1914), pp. 604 ff. An attempt is made to identify him with the Brygos painter.

Buschor, *Griech. Vasen*, pp. 179 ff., calls him the 'Pferde-meister.'

Swindler, *AJA.* 1909, pp. 142-150; 1915, pp. 398-417, pls. 24-30; De Ridder, *Rev. d. Étud. Grec.* 1917, p. 195.

Beazley, *VA.* pp. 129-132.

### 1. ATHENS. From Acropolis.

v. Euphronios, no. 2 (signed by Euphronios as potter).

### 2. BERLIN 2282. Kylix (fragments).

v. Euphronios, no. 4 (the kylix is signed by Euphronios as maker of the vase).

### 3. BERLIN 2548. Kylix (with offset lip). From Nola: h. 0.13, d. 0.20.

*Cat.* p. 723: Beazley, *VA.* p. 131.

#### I. Youth.

A. Maenad and silen. HOΓAV<

KΛΛOIV

B. Same.

KΛVO<

KAVON

### 4. BERLIN 2591. Kotyle. From Nola: h. 0.17, d. 0.275.

*Cat.* p. 732: Gerhard, *Ant. Bild.* pl. 48: idem, *Prodromus* p. 294; idem, *Aus. Vas.* ii, p. 16: Welcker, *Alt. Denk.* iii, pl. 16, 1: Jahn, *Telephos und Troilos*, p. 79: Helbig, *Bull.*

- d. Inst.* 1872, p. 40: Matz, *Ann. d. Inst.* 1872, pp. 295 ff.:  
Beazley, *VA.* p. 131 (attr. to Penthesilea P.).
- A.* Iris attacked by silens.  
*B.* Dionysos and silens.
5. BIRMINGHAM ART GALLERY 1621.85. Stamnos (with cover):  
h. 0.33.  
Beazley, *VA.* p. 132.  
No decoration on cover except a tongue pattern on the edge.  
*A.* Departure of warrior with horse.  
*B.* Departure of youth.
6. BOLOGNA, Pal. 272. Kylix. From Etruria: h. 0.16, d. 0.37.  
*Cat.* (Pal.) p. 38: Gerhard, *Aus. Vas.* 291-292 = Reinach,  
ii, p. 144, no. 4-7: Furtwängler, *Meisterwerke*, p. 40, note 1:  
F.R. i, p. 32, note 1 (wrongly placed in the museum of  
Turin), p. 284, note 2 (attr. to Penthesilea Master):  
Hartwig, p. 491, note 1, no. 4: Swindler, *AJA* 1909,  
p. 149, no. 10: Winter, *Jüng. Att. Vas.* p. 51, 10: Beazley,  
*VA.* p. 129: Heydemann, *iii Halle Pr.* p. 55, no. 534:  
Klein, *Jhb.* 1918, p. 11, with plate.  
*I.* Zeus and woman (Taygete?).  
*A* and *B.* Departure scene, youths and horses.
7. BOLOGNA 289 VF. Kalyx krater. From Porta S. Isaia:  
h. 0.55.  
*Cat.* (VF.) p. 135: Pellegrini, *Atti e Memorie d. R.*  
*Deputazione i storia patria per la Romagna*, ser. iii, xxi  
(1903), pl. i: F.R. ii, pp. 88-92, pls. 75-76 (attr. to Pen-  
thesilea P.): Ducati, *Röm. Mitt.* 1906, p. 116, no. 1:  
Beazley, *VA.* p. 129 (denies attribution).  
*A* and *B.* Amazonomachy.
8. BOSTON 80.537. Kylix: h. 0.081, d. 0.232.  
Beazley, *VA.* p. 132.  
*I.* Two youths.
9. BOSTON 00.356. Kylix (with cover, white ground). Form-  
erly in Van Branteghem Coll.: h. 0.077, d. 0.166.  
*Ann. Rep. Mus. Fine Arts*, 1900, pp. 74-76, no. 32:  
Swindler, *AJA*. 1915, p. 408, no. 12, pl. 28 (cover), fig. 4



(A): Fowler and Wheeler, *Greek Archaeology*, p. 508, fig. 400: Beazley, *VA*. p. 154 (considers the vase akin in style to the work of the Villa Giulia P.).

No design on interior. On cover, white ground, Apollo and Muse.

A and B. On each side, single female figure holding a branch in each hand.

10. BOSTON 01.8032. Formerly in Bourguignon Coll., Naples.

Kotyle. From Vico Equense: h. 0.23, d. 0.28.

Fröhner, *Ann. d. Inst.* 1884, p. 205, pls. M, N = Reinach, i, p. 348, 1-2: Robert, *Archaeologische Märchen*, pp. 194-195 with figs. (A and B): *Mon. Grecs.* 1885, p. 28, note 4: Hartwig, *Röm. Mitt.* 1897, p. 91, no. 3: Swindler, *AJA.* 1915, p. 412, no. 15, figs. 8 and 9: Beazley, *VA*. p. 130, fig. 81 (A). For the goat daemon 'Tityros' cf. Baur, *AJA.* 1905, p. 157.

A. Persephone rising from the ground. On either side a goat-headed daemon.

B. Silens and maenad.

11. BOSTON 03.815. Kylix (with offset lip). From Campania:

h. 0.155, d. 0.224. Form is that of the *British Museum Cat.* ii, p. 5, fig. 16.

*Ann. Rep. Mus. Fine Arts*, 1903, p. 65, no. 12: Swindler, *AJA.* 1915, p. 402, pls. 25 (A), 26 (B): Beazley, *VA*. p. 131, fig. 82.

I. Woman standing with sceptre and oinochoë.

A and B. On each side woman standing between two youths.

12. BOSTON 03.847. Kylix (white ground; fragment with foot):

h. 0.109.

*Ann. Rep. Mus. Fine Arts*, 1903, p. 73, no. 72: Swindler, *AJA.* 1915, pp. 409-411, no. 13, fig. 5: Beazley (*VA*. p. 130), doubts the attribution.

I. Quarrel between two men. Possibly the strife over the Palladium between Odysseus and Diomedes.

13. BOSTON 13.84 (397). Kylix: d. 0.27.  
*Cat.* p. 145, no. 397: Swindler, *AJA.* 1915, p. 400, fig. 2  
 (I), pl. 24 (A): Beazley, *VA.* p. 132.  
*I.* Seated woman and youth.  
*A.* Maenad and silens.  
*B.* Same, except position of figures is interchanged.
- 13 *bis.* BOSTON, HOPPIN COLLECTION. Kylix. From Greece.  
 Hoppin, *AJA.* 1918, p. 69, no. 7: Beazley, *VA.* p. 131.  
 The vase was acquired in Athens in 1896, from Lambros.  
 Finding-place not specified. It is now on loan in the  
 Boston Museum of Fine Arts.  
*I.* Silen and maenad.  
*A.* Zeus, Iris, and a warrior.  
*B.* Iris, warrior, and old man.
14. BRYN MAWR R 1827. Kylix (fragment). Formerly in  
 Bourguignon Coll., Naples. From Orvieto: d. 0.228.  
 Swindler, *AJA.* 1915, pp. 403-404, no. 5, pl. 27 (I)<sup>1</sup>:  
 Beazley, *VA.* p. 129.  
*I.* Nike flying towards altar holding phiale and oinochoë.  
*A* and *B.* Combat, Greeks and Amazons.
15. CHICAGO, ART INSTITUTE 39. Kylix.  
 Furtwängler, *ND.* iii, p. 247, no. 3: Beazley, *VA.* p. 129.  
*I.* Youth and woman.  
*A* and *B.* Youths and women.
16. COPENHAGEN, THORWALDSEN MUS. 114. Kylix: h. 0.153,  
 d. 0.357.  
 Gerhard, *Aus. Vas.* 297-298 = Reinach, ii, p. 147: Müller,  
*Musée Thorwaldsen*, i, p. 79: Swindler, *AJA.* 1915, p.  
 407, no. 11: Beazley, *VA.* p. 132: Winter, *JAV.* p. 51, 11.  
*I.* Youth and woman. HO ΓΑΙΞ ΚΑΥΟΞ; also ΚΑΥΕ.  
*A* and *B.* Youths and women in conversation. HO ΓΑΙΞ  
 ΚΑΥΟΞ twice. Part of one inscription on *B* missing.

<sup>1</sup> According to Miss Swindler the exterior is more in the style of Onesimos.

17. GÖTTINGEN 34. Kylix: h. 0.11, d. 0.275.  
 Jacobsthal, *Gött. Vas.* p. 20, no. 34, pls. 10 and 11, no. 36 a-c: Beazley, *VA.* p. 132.  
*I.* Youth and rear part of horse.  
*A.* Youths and horse.  
*B.* Same.
18. GÖTTINGEN 39. Stamnos: h. 0.25.  
 Jacobsthal, *Gött. Vas.* p. 21, no. 39, pl. 13, no. 40: Beazley, *VA.* p. 132.  
*A.* Youth's departure.
19. HAMBURG, MUS. FÜR KUNST U. INDUSTRIE. Kylix.  
 Körte, *AZ.* 1880, p. 124. 1: Furtwängler, *Sitz. Ber. Bayer. Akad.* 1903, p. 432: F.R. i, pp. 281-286, pl. 56, 4-6: Swindler, *AJA.* 1919, p. 149, note 1, no. 6.  
*I.* Two boys, one seated with lyre, in conversation. HO ΓΑΙΣ ΚΑΥΟΣ.  
*A.* Two youths with two horses. HO ΓΑΙΣ ΚΑΥΟΣ twice.  
*B.* Three youths and one horse. HO ΓΑΙΣ ΚΑΥΟΣ twice.
20. LONDON, ALDENHAM COLL. Kylix: d. 0.234.  
 F.R. i, p. 285: *Burlington Cat.* 1904, p. 99, no. 15, pls. 89 (*I*), 92 (*A*): Swindler, *AJA.* 1909, p. 149, no. 12: Beazley, *VA.* p. 129.  
*I.* Bearded man on horseback. Imitation inscriptions.  
*A.* Youthful horseman between two youths on foot.  
*B.* The same. In front of horse two youths with spears.
21. LONDON, BRIT. MUS. D 2. Kylix (white ground). From Cameiros: h. 0.108, d. 0.241. From same tomb as Epiktetos 11\* and 12\*.  
*Cat.* iii, p. 389: Murray, *White Athen. Vases*, pl. 15: Salzmann, *Necr.* pl. 60: Baumeister, p. 857, fig. 938, pl. 20: Rayet and Collignon, pl. x, 2: Per. and Chip. x, p. 711, pl. 20: Harrison, *Myth.* p. 215, fig. 13: *Athen. Mitt.* 1881, p. 113: Harrison and MacColl, p. 20, frontispiece: Pottier, *Douris*, fig. 7 (from same tomb as the two Epiktetos cups, E 135 and 136): Munro, *JHS.* 1891, p. 317: *Bull. d. Inst.* 1859, p. 100: Klein, *Euphronios*,

pp. 242, 248; *LI*. p. 155, no. 4: Strube, *Bilderkr. v. Eleusis*, suppl. p. 14: Hartwig, p. 501, no. 13: F.R. i, p. 283 (attr. to Penthesilea P.): Swindler, *AJA*. 1909, p. 149, no. 3: Milani, *Studi*, i, p. 232, fig. 94: Beazley, *VA*. p. 129 (denies attr.): Buschor, p. 181, fig. 131: Furtwängler (*Arch. Anz.* 1891, p. 69), (attr. to Sotades): Keller, *Tiere*, p. 289, fig. 47.

*I.* Aphrodite riding on a goose or swan. ΑΦΡΟΔΙΤΕΞ  
ΑΛΛΑΝΚΟΝ ΚΑΥΟΣ.

22. BRIT. MUS. D 4. Kylix (white ground). From Nola:  
h. 0.127, d. 0.311.

*Cat.* iii, p. 389: Murray, *White Athen. Vases*, p. 29, pl. 19: DeWitte, *Cat. Magnoncourt*, no. 9: *El. Cér.* iii, pp. 151: 159, pl. 44: Beazley, *VA*. p. 129 (denies attribution): Roscher, ii, p. 2058 (*I*); iii, p. 1526 (*I*) (execrable!): *Bull. d. Inst.* 1829, p. 19: Harrison, *Myth.* p. 450, fig. 50: Klein, *Euphronios*, p. 251: Gerhard, *Berl. Winckelm. Prog.* i, pl. i, p. 5: *CIG.* 7416: Jahn, *Arch. Aufs.* p. 132: Kretschmer, p. 203, 187: Hartwig, pp. 500, no. 9; 491, note 1, 1: Rayet and Collignon, p. 222: A. H. Smith, *JHS.* 1890, p. 279: F.R. i, p. 283 (attr. to Penthesilea P.): Jahn, *Munich Cat.* p. lviii, no. 381: Swindler, *AJA*. 1909, p. 149, note 1, no. 2: Duruy, *Hist.* i, p. 229 (*I*): Guignaut, *Religions*, pl. 158 bis, 603 c: Murray, *Handbook of Greek Archaeology*, p. 95.

*I.* Pandora, Hephaistos, and Athena. [Α]ΝΕΞΙΔΟΡΑ  
ΗΕΦΑ[Ι]ΞΤΟΣ ΑΘΕΝΑΑ.

*A* and *B.* Palaistra. Youths and horses.<sup>1</sup>

23. BRIT. MUS. E 72 (844). Kylix. From Vulci. Formerly  
Durand Coll. 236: h. 0.178, d. 0.381. Poor execution.

*Cat.* iii, p. 96: Murray, *Designs*, no. 50, pl. 13 (*I*): Swindler, *AJA*. 1915, p. 403, no. 4: Beazley, *VA*. p. 132.

*I.* Eos pursuing Kephalos (or Tithonos).

*A* and *B.* Men and youths conversing.

<sup>1</sup> Cf. *AZ.* 1880, pl. 15: *Aus. Vas.* 229-230 = Reinach, ii, p. 116: *Aus. Vas.* 291, 1-2.

24. MUNICH 2688 (Jahn 370). Kylix.

*Cat.* (Jahn) p. 116: Gerhard, *TG.* pl. C, 4-6: *Res. étr.* p. 30, 40: F.R. i, pp. 31-35, pl. 6 (*I*); 281-285, pl. 56, 1-3 (*A* and *B*), (entire side of *A* on p. 31): Panofka, *AZ.* 1847, p. 18 (correct explanation): Hartwig, p. 491, note 1, no. 2: Winter, *Jüng. Att. Vas.* p. 51, 9: Nicole, *Corpus*, no. 70, sec. 2 (attr. to Brygos): Klein, *Euphronios*, p. 157 (*A* and *B*): Roscher, iii, p. 1924: Swindler, *AJA.* 1909, p. 149, no. 8: Buschor, p. 187, fig. 136 (*I*): Per. and Chip. x, p. 604, pl. xiv (*I*): Beazley, *VA.* p. 129: Overbeck, *HG.* p. 416, pl. 17, 3 (*I*) (falsely identified as slaying of Dolon).

*I.* Achilles slaying Penthesilea.

*A* and *B.* Youths with horses. The exterior is not very well preserved. The best parts of it are in Furtw. plate 56.

*A.* HO ΓAIM      H[O ΓA]IM  
KAVOM      KA[vO]M

*B.* H[O ΓAIM]      HO ΓA[IM]      [HO ΓA]IM      HO ΓAIM  
KAV[OM]      KAVO[M]      [KAV]OM      KAVOM

25. MUNICH (Jahn 402). Kylix. From Vulci.

*Cat.* (Jahn) p. 134: F.R. i, pp. 276-280, pl. 55 (*I*): *Res. étr.* p. 30, 39: Gerhard, *TG.* pl. C, 1-3: Overbeck, *KM.* p. 389, no. 7, pl. 23, 8 (*I*): Nicole, *Corpus*, no. 70, sec. 2 (attr. to Brygos): Hartwig, p. 491, note 1, no. 3: Swindler, *AJA.* 1909, p. 149, no. 9: Winter, *JAV.* p. 50, no. 8: Per. and Chip. x, p. 613, fig. 343 (*I*).

*I.* Apollo, Tityos, and Ge. HO ΓAIM      HO ΓA[IM]  
KAVOM      KAV[OM]

*A* and *B.* Youths in conversation. The exterior is in bad condition and much restored.

Graffito on foot    *ΑΓΙΖΙΛΙΣΤΕ*

26. MUNICH (Jahn 794). Kylix. The vase is of hasty execution.  
*Cat.* (Jahn) p. 247: F.R. i, p. 284: Swindler, *AJA*. 1909,  
 p. 149, no. 11.  
*I.* Maenad seized by silen.  
*A.* Bearded man sitting with two youths.  
*B.* Five youths and a horse.
27. MUNICH (Jahn 797). Kylix.  
*Cat.* (Jahn) p. 249: F.R. i, p. 284: Swindler, *AJA*. 1909,  
 p. 149, no. 11.  
*I.* Youth and woman.  
*A.* Three women, two youths, and a bearded man.  
*B.* Three women, one youth, and two bearded men.
28. NEW YORK 06.1021.167. Kylix: h. 0.15, d. 0.36.  
 Bates, *Trans. Univ. Mus. of Penn.* 1907, p. 151, fig. 7 (*I*),  
 8 (*A*): Swindler, *AJA*. 1915, p. 406, no. 10: Sambon,  
*Coll. Canessa*, pp. 24, 25, no. 81: *Canessa Sale Cat.* no. 126,  
 p. 42 with figs. pl. vi, 1 a-b: Beazley, *VA*. p. 131.  
*I.* Girl being taken to school (?).  
*A* and *B.* Women in conversation.
29. NEW YORK 06.1079. Kotyle: h. 0.165. Execution very  
 hasty.  
 Swindler, *AJA*. 1915, p. 411, no. 14, fig. 6 (*A*), fig. 7 (*B*):  
 Beazley, *VA*. p. 131.  
*A.* Bearded man holding out a sword to a youth who has a  
 helmet in his r. Odysseus and Telemachos?  
*B.* The same.  $\text{HO } \Gamma\text{A}\iota\varsigma \text{ KAVO}\varsigma$ .
30. NEW YORK 07.286.36. Pyxis: h. 0.17.  
*Bull. Metropolitan Mus.* iii, (1908), p. 154 with figs.:  
 Swindler, *AJA*. 1915, p. 414, no. 16, pls. 29-30: Beazley,  
*VA*. p. 130 (doubts the attribution).  
 Design on white ground, entirely encircling the vase. Judg-  
 ment of Paris. Paris, Hermes, Hera, Athena, Eros,  
 Aphrodite, and a bearded figure (Priam or Zeus?).  $\text{HO } \Gamma\text{A}\iota\varsigma \text{ KAVO}\varsigma$  twice.

31. NEW YORK GR 597. Kotyle, with low foot (Furtw. *Cat.* vi, no. 221): h. 0.076, d. 0.225.  
Swindler, *AJA.* 1915, p. 405, no. 7, fig. 3 (A): Beazley, *VA.* p. 131.  
A and B. On each side Eos pursuing Kephalos.
32. NEW YORK GR 1047. Kylix: h. 0.105, d. 0.259. The vase has been extensively repainted.  
Beazley, *VA.* p. 132.  
I. Man and woman on couch.  
A and B. Youths and women.
- 32 bis. NEW YORK, COLL. Mr. ALBERT GALLATIN.<sup>1</sup> Kylix: h. 0.16, d. 0.355.  
*Sale Cat. Dr. B. et M.C.* no. 173, pl. 22: *Sale Cat. M.E.* p. 43, no. 250, pl. 11 (ext.).  
I. Herakles and Erymanthian boar.  
A and B. Athletes.
33. PARIS, CAB. D. MÉD. 814. Kylix: h. 0.148, d. 0.372.  
*Cat.* pp. 473-476, figs. 111, 112 (ext.), pl. 22 (I): Milliet-Giraudon, ii, pl. 74: Hartwig, p. 506, note 1: F.R. i, p. 284: Swindler, *AJA.* 1909, p. 149, no. 7.  
I. Youth on horse-back.    HO ΓΑΙΝ      ΗC ΓΑΙΝ  
   ΚΑΛΟΝ      ΚΑΛΟΝ  
A. Youths arming, no horses. Five figures.  
B. The same. Four figures.  
HO ΓΑΙΝ  
ΚΑΛΟΝ repeated three times on each side.
34. CAB. DE MÉD. 820. Kylix (offset lip): h. 0.145, d. 0.192.  
*Cat.* p. 484: *Mon. d. Inst.* i, pl. 9, 1-2: Kretschmer, pp. 189-190: Panofka, *Ann. d. Inst.* 1829, p. 290: Luynes, *Descr.* pl. 27, pp. 15-16 = Reinach, ii, p. 259: *El. Cér.* i, pl. 40, pp. 110-112; ii, pl. 52, pp. 157-158: Overbeck,

<sup>1</sup> It had been my intention to publish Mr. Gallatin's very interesting kylix (now on loan in the Metropolitan Museum) in the *AJA.*, but as yet I have not found sufficient leisure to do so, and consequently must depart in this case from the rule adopted in this work of excluding my own attributions. There can, however, be little doubt as to the correctness of including this vase among the works of the Penthesilea Painter and both Misses Swindler and Richter have agreed with me in attributing it to his hand.



*KM.* (Apollon), p. 63, 15; 419, 2, pl. 24, 16: Winter, *Jüng. Att. Vas.* p. 50, 2: Jamot, *BCH.* 1891, p. 400: Beazley, *VA.* p. 131: Wernicke, Pauly-Wissowa, ii, p. 95, s.v. Apollon: Swindler, *AJA.* 1915, p. 401, no. 2 (attr. to Penthesilea P.).

*I.* Maenad.

*A.* Bearded man and woman.

*B.* Bearded man wresting a lyre from a youth.

Inscriptions on exterior are illegible but are obviously an attempt to represent  $\text{HO } \Gamma\text{A}\iota\varsigma \text{ K}\alpha\upsilon\omicron\varsigma$  three times.

35. CAB. D. MÉD. 840. Kotyle. Formerly in Magnoncourt Coll.: h. 0.268, d. 0.302.

*Cat.* p. 493: Milliet-Giraudon, ii, pls. 87-89: Luynes, pls. 30-31, pp. 17-18 = Reinach, ii, p. 260, 3-4: *Ann. d. Inst.* 1840, p. 258: DeWitte, *Cat. Magnoncourt*, 12, pp. 11-12: Welcker, *Alt. Denk.* iii, pp. 243-247, pl. 16, 2: Beazley, *VA.* p. 131.

*A.* Iris and silens.  $\text{HO } \Gamma\text{A}\iota\varsigma \text{ K}\alpha\upsilon\omicron\varsigma$  twice.

*B.* Two silens and a maenad. Same inscription twice.

36. PARIS, LOUVRE G 108. Kylix. From Vulci: h. 0.135, d. 0.32.

*Cat.* iii, pp. 947-949 (Pottier questions the attribution of this vase to the Penthesilea Master): Collignon, *Mon. Grecs*, ii (1885), pp. 1 ff., pls. 5, 6 (attr. to Euphronios): F.R. i, p. 284 (attr. to Penthesilea P.): Hartwig, p. 491, note 1, no. 5: Swindler, *AJA.* 1909, p. 149, no. 5: Beazley, *VA.* p. 129 (denies the attribution): Per. and Chip. x, pp. 451-453, figs. 258 (*I*) 259 (*A* and *B*), (attr. to Onesimos).

*I.* Ephebos on horse-back.  $\text{HO } \Gamma\text{A}\iota\varsigma \text{ K}\alpha\upsilon\omicron\varsigma$ .

*A* and *B.* Riders in Thracian garb. One horse on each side.

Leaf under each handle.  $\text{HO } \Gamma\text{A}\iota\varsigma \text{ K}\alpha\upsilon\omicron\varsigma \text{ K}\alpha\upsilon\omicron\varsigma \text{ HO } \Gamma\text{A}\iota\varsigma$ .

Inscriptions are not arranged as usual in two rows.

37. LOUVRE G 382. Kylix: h. 0.11, d. 0.335.

*Cat.* iii, p. 1096: Hartwig, p. 438, fig. 57 (detail of *I*): Beazley, *VA.* p. 132.

*I.* Departure of youth from his father.  $\text{HO } \Gamma\text{A}\iota\varsigma \text{ K}\alpha\upsilon\omicron\varsigma$  three times.

38. LOUVRE G 383. Kylix: h. 0.4, d. 0.37.  
*Cat.* iii, p. 1096: Beazley, *VA.* p. 132.  
*I.* Eos and Kephalos.  
*A* and *B.* Bacchic thiasos.
39. LOUVRE G 426. Kotyle: h. 0.325, d. 0.365.  
*Cat.* iii, p. 1106: *Mon. Suppl.* pl. 23, 1 = Reinach, i, p. 233, 2-4: Wäntig, p. 21, L: Beazley, *VA.* p. 131: Eldridge, *AJA.* 1917, p. 43, no. 11.  
*A* and *B.* Return of Hephaistos.
40. LOUVRE G 448. Kylix: h. 0.155, d. 0.385. From Etruria.  
*Cat.* iii, p. 1112 (attr. to Penthesilea P.): Beazley, *VA.* p. 132.  
*I.* Youth grooming horse.  
*A.* Youths and teacher.  
*B.* Silens and maenads.
41. LOUVRE G 451. Kylix: h. 0.14, d. 0.345. From Etruria.  
 Foot restored.  
*Cat.* iii, p. 1113: Beazley, *VA.* p. 132.  
*I.* Bearded man and youth.  
*A.* Eos and Kephalos.  
*B.* The same.
42. LOUVRE G 453. Kylix: h. 0.16, d. 0.365. From Etruria.  
*Cat.* iii, p. 1112: Beazley, *VA.* p. 132.  
*I.* Woman and youth beside altar.  
*A* and *B.* Men, women, and youths.
43. LOUVRE G 454. Kylix: h. 0.165, d. 0.35. From Etruria.  
*Cat.* iii, p. 1112: Beazley, *VA.* p. 132.  
*I.* Woman and youth.  
*A* and *B.* Men, women, and youths. HO ΓΑ . . ΚΑΛΟΣ.
44. PHILADELPHIA MS 2440. Kylix. From Vulci: h. 0.089, d. 0.219.  
 Beazley, *VA.* p. 132.  
*I.* Youth at herm. ΚΑΛΩΝ.  
*A* and *B.* Nikai and men. . . ΛΟΞ . . . ΟΞ.

45. PHILADELPHIA MS 2495. Kylix: h. 0.093, d. 0.235.  
 Bates, *Trans. Univ. Mus. of Penn.* 1907, pp. 152 ff., pl. 39:  
 Swindler, *AJA.* 1915, p. 406, no. 9: Beazley, *VA.* p. 132:  
 Furtwängler, *ND.* iii, p. 259, no. 23.  
*I.* Two youths conversing.  
*A* and *B.* Nike between two youths.
46. PHILADELPHIA MS 2496. Kylix. From Orvieto: h. 0.072,  
 d. 0.223.  
 Beazley, *VA.* p. 132.  
*I.* Two youths, one seated.  
*A* and *B.* Youths.
47. PHILADELPHIA MS 3436. Kylix: h. 0.13, d. 0.31. Very  
 poor execution.  
 Bates, *Transactions University Mus. of Penn.* 1907, p. 146,  
 pl. 37-38: Swindler, *AJA.* 1915, p. 406, no. 8: Beazley,  
*VA.* p. 132.  
*I.* Two women.  
*A* and *B.* Five youths and a woman on each side.
48. PHILADELPHIA. Kylix (fragment). From Orvieto: h. 0.132,  
 d. 0.307. The fragment was formerly inserted into no.  
 3436.  
 Bates, *Trans. Univ. Mus. of Penn.* 1907, p. 146, no. 4,  
 pls. 37-38: Furtwängler, *ND.* iii, p. 259, no. 23: Swindler,  
*AJA.* 1915, p. 406, no. 8: Beazley, *VA.* p. 132.  
*I.* Ivy wreath.  
*A* and *B.* Heads of youths and women.
49. PHILADELPHIA, MEMORIAL HALL, 82.68. Kalpis.  
 Swindler, *AJA.* 1915, p. 415, no. 17: Beazley, *VA.* p. 132.  
 Shoulder picture only. Two women and a youth.
50. PHILADELPHIA, ACAD. NATURAL SCIENCES. Kylix. From  
 Vulci: h. 0.126, d. 0.356.  
 Swindler, *AJA.* 1909, pp. 142-150, figs. 2-7 (*I* on figs. 3  
 and 4; *A*, figs. 5 and 6; *B* on fig. 7): Beazley, *VA.* p. 132.  
 On the foot, which does not belong to the vase, is the signa-  
 ture of Nikosthenes.  
*I.* Youth and maiden.  
*A.* Two bearded men, three youths and a horse.  
*B.* Bearded man, four youths and a horse.

51. ROME, VATICAN 571 (154). Kylix: d. 0.21.  
 Helbig-Reisch, *Führer*, i, p. 341, no. 571: *Mus. Greg.* ii, pl. 80, 2 (84, 2): Jahn, *Arch. Beitr.* p. 434, pl. 12, 2: Braun, *Ruinen u. Museen*, p. 828: Keller, *Tiere d. Klass. Allert.* p. 184, fig. 39: Roscher, iii, 2, p. 3291: Walters, ii, p. 151, ii, 2: Beazley, *VA.* p. 132.

I. Aesop and fox.

52. WASHINGTON, NAT. MUS. 136.374. Kylix. From Orvieto.  
 Handle and part of one side missing.

Furtwängler, *ND.* iii, p. 251, no. 5: Beazley, *VA.* p. 129.

I. Two boys. On the seat ΚΑΛΟΞ.

A. Youths. ΚΑΥΟΣ ΚΑΥΟΞ.

# SUBJECTS

Myth., 6, 9, 10, 13 *bis*, 14, 21, 22,

23, 25, 31, 38, 39, 41, 44, 45.

Heroic, 7, 14, 32 *bis*.

Epic, 12 ?, 24, 29 ?, 30.

Bacchic, 3, 4, 10, 13, 13 *bis*, 26,

34, 35, 38, 40.

Military, 5, 6.

Athletic, 32 *bis*.

Symposium, 32.

Genre, 8, 11, 13, 15-20, 22-28,

32-34, 36, 37, 40, 50, 52.

Historic ? 51.

# SHAPES

Stamnos, 5, 18.

Hydria, Kalpis, 49.

Krater, Kalyx, 7.

Pyxis, 30.

Kotyle, 4, 10, 29, 31, 35, 39.

Kylix, 1, 2, 3, 6, 8, 9, 11-17,

19-28, 32-34, 36-38, 40-48,

50, 51, 52.

## PHEIDIPPOS

A single kylix is known with the signature of the painter Pheidippos which also bears the signature of the potter Hischylos.

1\*. LONDON, BRIT. MUS. E 6 (841). Eye kylix. From Vulci.

. Formerly Canino Coll. 1828, no. 558: h. 0.139, d. 0.335.  
*Cat.* iii, p. 43, pl. i (A and B).

Dubois, *Notice*, no. 204.

Gardiner, *JHS.* 1907, p. 13, fig. 3 (B); 1903, p. 273,  
fig. 5 (A).

*Cat. Canino Coll.* 1828, no. 558.

Stuart, *Archaeologia* xxiii, pp. 179 ff.

Murray, *Des.* p. 17, pl. i, no. 3 (I).

Klein, p. 99; *Euphronios*, p. 298, no. 6.

Corey, p. 68.

Brunn, *KG.* p. 701, no. 4.

Gardiner, *Greek Ath. Sp.* p. 323, fig. 76 (A).

*CIG.* 8228.

Hartwig, p. 46.

Per. and Chip. x, p. 368, fig. 214 (ext.).

Walters, *JHS.* 1909, pp. 116, no. 6, 118, no. 10.

Nicole, *Corpus* 105.

I. Persian archer shooting arrow.  $\text{H}\text{I}\Sigma + \text{V}\text{V}\text{O}\Sigma$  (retr.)

$\text{E}\Gamma\text{O}\text{I}\text{E}\Sigma\text{EN}.$

A. Hoplitodromos.

B. Four athletes.  $\Phi\text{E}\text{I}\Delta\text{I}\Gamma\text{O}\Sigma \text{E}\Lambda\text{P}\text{A}\Phi\text{E}.$

### SUBJECTS

Military, 1\*.

Athletic, 1\*.

### SHAPES

Eye kylix, 1\*.







## PHINTIAS

Klein, pp. 191-193.

Hartwig, pp. 167-199.

Furtwängler, *F.R.* i, pp. 168-172; ii, pp. 66-67, 167-171.

Perrot and Chipiez, x, pp. 460-468.

Jones, *JHS.* 1891, pp. 366 ff.

Hoppin, *Euthymides and his Fellows*, pp. 93-134.

Nicole, *Corpus* 106.

Beazley, *VA.* pp. 28-29.

Six certain signatures of Phintias are in existence, two with the *ἐποίησεν* and four with the *ἔγραψεν* formulae. A fifth painter's signature may be added, for 7\* though lacking the name, is so unmistakably in his style that it may be regarded as practically certainly his work. No. 6\* bears also the signature of the potter Deiniades showing that Phintias began his career in the factory of another.

Owing to the strong similarity which exists between his work and that of Euthymides, Hoppin regards them both as members of the same atelier and attributes the Athens kylix which bears Phintias' signature as potter (1\*) to Euthymides.

Like those of Pamphaios his signatures vary and we have his name spelt in four different ways; Phintias (1\*, 3\*, 4\*), Philtias (2\*, 6\*), Phintis (3\*) and Phitias (5\*).

Two *καλός* names are used by him; Chairias (2\*, 6\*) and Megakles (5\*).



1\*. ATHENS CC. 1157 (1628). Kylix. From Tanagra: h. 0.08,  
d. 0.19.

*Cat.* p. 357.

Hartwig, p. 183, pl. 17, 3.

Nicole, *Corpus* 106, no. 3.

*Deltion*, 1888, p. 126 b, 153, no. 57.

*BPW.* 1888, pp. 1234, 1331.

Jones, *JHS.* 1891, p. 371.

Chase, p. 103, xc, no. 6.

Hoppin, *Euthymides and his Fellows*, p. 81, fig. 11 (attr.  
to Euthymides).

Pfuhl, *Jhb.* 1918, p. 65 (disagrees with attribution).

I. Young warrior crouching.  $\Phi$ INTIAS ELOIE $\Sigma$ EN.



2\*. BALTIMORE. Kylix. From Chiusi: h. 0.06, d. 0.18.

Hartwig, *Röm. Mitt.* 1887, p. 169.

Nicole, *Corpus* 106, no. 2.

Klein, *LI.* pp. 2 and 48.

Hartwig, pp. 172 ff., pl. 17, 1.

Wernicke, p. 54, no. 2.

Per. and Chip. x, p. 464, fig. 265.

Hoppin, *Euthymides and his Fellows*, pp. 99-104, fig. 17.

Harrison and MacColl, p. 18, fig. 6.

Pottier, *Douris*, p. 25, fig. 5.

Beazley, no. 10.

I. Youth in potter's shop. ΘΙΥ[ΤΙ]ΑΣ ΕΛΡΑΘΣΕΝ ΧΑΙ-  
ΡΙΑΣ ΚΑΒΟΣ.

- 3\*. CORNETO 6845. Amphora. From Corneto: h. o.66.  
*Mon. d. Inst.* xi, pls. 27-28 = Reinach, i, pp. 223-224.  
 Helbig, *Bull. d. Inst.* 1879, pp. 85 ff.  
*Ann. d. Inst.* 1881, p. 74.  
 Nicole, *Corpus* 106, no. 6.  
 Overbeck, *KM.* (Apollon) p. 64; pl. 24, 4 (*B*).  
 Roscher, ii, 2262, fig. 3 (maenad on *A*).  
 Kretschmer, p. 173.  
 F.R. ii, pp. 167-171, pl. 91, figs. 55-57.  
 Hartwig, p. 167.  
 Klein, no. 2.  
 Per. and Chip. x, p. 463, fig. 264 (*A*).  
 Hoppin, *Euthymides and his Fellows*, p. 96, pl. 26.  
 Beazley, no. 2.
- A. Dionysos, two silens and two maenads. [Δ]ΙΟ[Ν]ΥΣΟΣ  
 ΚΙΣΙΝΕ ΣΙΜΑΔΕΣ ΦΙΝΤΙΑΣ ΕΛΡΑΘΣΕΝ.
- B. Contest for the tripod, Apollo and Herakles. ΗΕΡΑ-  
 ΚΕΣ (!) [Α]ΓΟΝΟΝ ΦΙΝΤΙΣ ΕΛΡΑΘΣΕΝ.



- 4\*. ELEUSIS. Lekythos (fragment of top). From Eleusis. The vase is in the form of a shell. Only the top is preserved. Philios, *Ephem. Arch.* 1885, p. 174, pl. ix, 10 = Hartwig, p. 167, no. 4.  
*AZ.* 1884, p. 251.  
 Klein, no. 4.  
 Per. and Chip. x, p. 465, note 1.  
 Nicole, *Corpus* 106, no. 9.  
 Hoppin, *Euthymides and his Fellows*, p. 109, fig. 21.  
 Signature around the edge of the rim ΦΙΝΤΙΑΣ: ΕΓΟΙΕ-  
 ΣΕΝ:





5\*. LONDON, BRIT. MUS. E 159 (720). Hydria. From Vulci:  
h. 0.534.

*CIG.* 8314.

Brunn, *KG.* ii, p. 728.

*Mus. étr.* 551.

Nicole, *Corpus* 106, no. 7.

Klein, no. 3; *LI.* p. 76, no. 1.

Beazley, no. 6.

Stuart, *Archaeologia*, 23, p. 177.

Wernicke, p. 76, no. 1.

F.R. ii, pp. 66-67, figs. 28-29.

Hartwig, p. 167.

Birch, *Class. Mus.* v, pp. 99-102.

Gerhard, *Rapp. Volc.* no. 696, 719.

Jones, *JHS.* 1891, pp. 366 ff. pls. 20, 21.

Hoppin, *Euth. and his Fellows*, p. 104, pl. 27, fig. 18.

Hackl, p. 40, xlv a, 44; p. 49, lxviii, 558.

Welcker, *Rhein. Mus.* vi, p. 390 (name falsely read as Kritias).

Fölzer, p. 115, no. 175.

Per. and Chip. x, p. 466, fig. 266 (main picture).

Shoulder: Symposium. Two male figures on couches. ΦΙΤΙΑΣ  
ΕΛΡΑΘΕΝ.

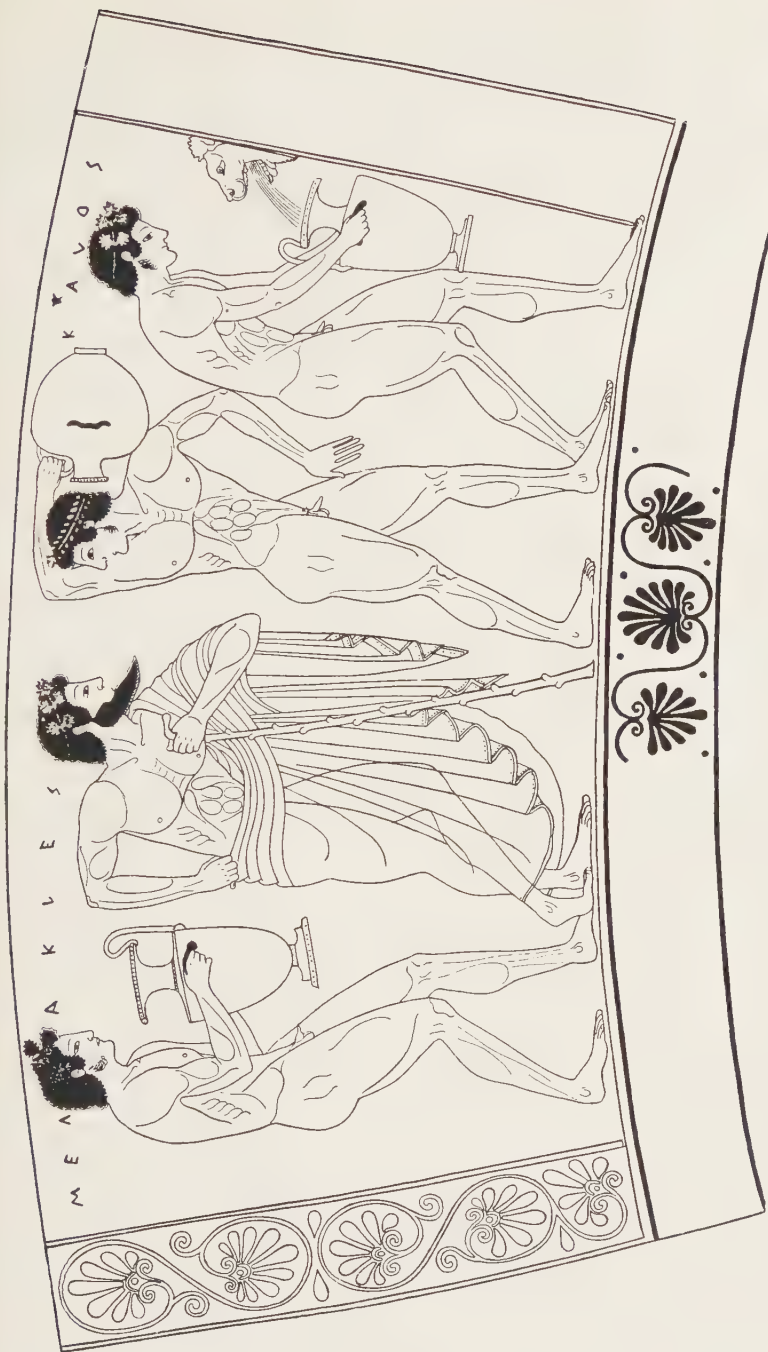
Main picture: Hydrophoriae. Three youths and a bearded  
man. ΜΕΛΑΚΥΕΣ ΚΑΥΟΣ.

Graffito on foot



[ 360 ]





- 6\*. MUNICH 2590 (Jahn 401). Kylix. From Vulci: h. 0.115, d. 0.32.  
 Jahn, *Ber. d. Sächs. Ges. d. Wiss.* 1853, pp. 136ff., pls. 5, 6.  
*Cat. étr.* 1533: *Res. étr.* 12.  
 Overbeck, *KM.* (Apollon) p. 400, 3, pl. 24, 3.  
 Hartwig, pp. 169-172, figs. 21, 22 a-b.  
*CIG.* 8145.  
 Klein, no. 1.  
 Stuart, *Archaeologia*, xxiii, p. 230.  
 Roscher, i, p. 2208.  
 F.R. i, pp. 168-172, pl. 32; p. 171, fig. of Apollo on *B.*  
 Gerhard, *AV.* p. 147; *Rapp. Volc.* 728.  
 Meier, *AZ.* 1884, p. 251, 1.  
 Nicole, *Corpus* 106, no. 1.  
 Per. and Chip. x, p. 461, fig. 263 (*A*).  
 Hoppin, *Euthymides and his Fellows*, p. 93, pl. 25.  
 Beazley, no. 9.

*I.* Silen.

- A.* Herakles, Alkyoneus, and Hermes.  $\text{HEPAKVE}\varsigma \text{AVKVO-NEV}\varsigma \text{HEPMES}\varsigma \text{ΦINTIAS}\varsigma \text{EΛPAΦCEN ΔEIN[IA]ΔE}\varsigma \text{[E]ΓOIE}\varsigma \text{EN.}$   
*B.* Contest for the tripod, Apollo and Herakles.  $\text{HEPAK-VEE}\varsigma \text{AΓOWON.}$





7\*. LEIPZIG. Kylix (fragment). From Orvieto.

Hartwig, p. 175, pl. 17, 2.<sup>1</sup>

Nicole, *Corpus* 106, 3.

Hoppin, *Euth. and his Fellows*, p. 108, fig. 20.

I. Youth reclining on couch, holding a lyre. [ΦΙΝΤΙΑΣ  
Ε]ΛΡΑΘΣΕΝ : + ΑΙΡ[ΙΑΣ ΚΑΥΟΣ].

<sup>1</sup> Although the name of the artist has to be supplied there seems little doubt in view of the style, that Hartwig's attribution to Phintias is correct.

# ATTRIBUTED VASES

8. ADRIA 214 (now disappeared?). Kylix (fragmentary). The vase is a duplicate of the Louvre kylix, reversed.  
Schöne, *Mus. Bocchi*, pp. 77-78, pl. 7, 2: *CIG.* 7887: Welcker, *Bull. d. Inst.* 1834, p. 135: Micali, *Mon. Ined.* p. 295, pl. 46, 4: R. Rochette, *Lettre à M. Schorn*, 2d ed. p. 19: Klein, *Euphronios*, pp. 307, note 1, no. 1, 308 with fig.; *LI.* p. 89, 4: Hartwig, p. 177, note 1: Furtwängler, *Samm. Sabouroff*, text to pl. 53 (the kylix seems identical with that seen by Furtwängler in the Athens market in 1878): Hoppin, *Euthymides and his Fellows*, p. 103.  
*I.* Youth on couch playing lyre. XAII>IA< KR<()>.
9. BERLIN 2181. Volute krater (fragments).  
*Cat.* p. 503: Hartwig, p. 191, iv (attr. to Phintias): Beazley, no. 3 (attr. to Phintias): Radford, *JHS.* 1915, p. 117, fig. 3a (detail of head) (attr. to Euphronios): Hoppin, *Euthymides and his Fellows*, p. 114 (disagrees with attribution).  
*A.* Remains of two pairs of warriors. Senseless inscriptions.
10. BERLIN 4040. Kylix. From Corinth: h. 0.065, d. 0.185.  
*Cat.* p. 1024: Hartwig, p. 179 (attr. to Phintias): Hoppin, *Euthymides and his Fellows*, p. 103 (attribution denied): Furtwängler, *Samm. Sabouroff*, pl. 53, 2.  
*I.* Youth. +AIIPIA KAVOZ.
11. BOSTON 01.8019. Psykter. Formerly in Bourguignon Coll. From Orvieto: h. 0.342.  
*Ann. Rep. M. F. A.* 1901, p. 33, no. 9: Hauser, *Jahrb.* 1895, pp. 108-113: *Ant. Denk.* ii, pl. 20: Nicole, *Corpus* 106, sec. 1, no. 4: Hartwig, *Jahrb.* 1892, p. 157, note 6: Klein, *LI.* p. 123, no. 4: F.R. ii, pp. 110, 274, note 1 b (Hauser): Hoppin, *Euthymides and his Fellows*, pp. 127-130, pls.

32-33: Gardiner, *Greek Ath. Sp.* p. 345, fig. 96: Saglio, iii, p. 599, figs. 4117-4118 (akontists): Beazley, no. 8.

A. Palaistra. Five youths and trainer. ΣΙΜΟΝ ΕΟΓΓΟΚΙ  
ΘΙΥΟΝ ΕΤΕΑΡ+ΟΣ ΓΤΟΙΟΔΟΡΟΣ ΣΟΤΡΑΤΟΣ ΕΚΡΑ-  
ΤΕΣ ΕΥΘΙΑΣ (retr.).

B. The same. Four youths and two trainers. ΕΥΔΕΜΟΣ  
ΣΟΤΡΑΤΟΣ ΕΡΙΩΚ[ΟΣ]+ΣΕΝΟ... ΦΑΥΟ[Σ].

Graffito on foot 91

12. LEIPZIG. Stamnos (fragments). From Naples: h. (estimated) 0.35.

Hauser, *Jahrb.* 1896, p. 185, figs. 26 a-b: Jones, *JHS.* 1891, pp. 368 ff., pls. 22, 23: Hartwig, p. 190, 1: Hoppin, *Euthymides and his Fellows*, p. 130, pl. 34: Nicole, *Corpus* 106, no. 8 (wrongly classed with the vases signed by Phintias): Pfuhl, *Jhb.* 1918, p. 68 with plate (attr. to Euphronios).

A. Very fragmentary. Peleus and Thetis (?). [ΓΕ]ΥΕ[ΥΣ]  
ΝΤΙΑ (restoration uncertain).

B. Palaistra. Akontists, diskobolos and flute-player.

13. LONDON, BRIT. MUS. E 255. Amphora (A).  
v. Euthymides 18.

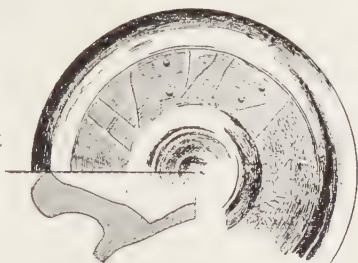
14. MUNICH 2421 (Jahn 6). Hydria. From Vulci: h. 0.457.  
*Cat.* (Jahn) p. 3: *Philologus*, 1867, p. 223, pl. ii: Klein, no. 5; *Euphronios*, p. 110 (shoulder reversed): Girard, *L'Éduc. Athén.* p. 173, fig. 16 (main picture reversed): Hartwig, p. 194, no. 8: Brunn, *KG.* ii, p. 687: *Bull. d. Inst.* 1859, p. 219: Walters, i, p. 429, 2: Meier, *AZ.* 1884, p. 252: F.R. ii, pp. 63-74, pl. 71: Wernicke, p. 52, no. 3: Hoppin, *Euthymides*, pp. 16 ff. a; *Euthymides and his Fellows*, p. 114, pl. 28: Hackl, p. 40, 421; p. 48, 556: Fölzer, p. 115, no. 171: Nicole, *Corpus* 106, sec. 1, no. 2: Beazley, no. 5.

Shoulder: Two hetairae on couches. ΚΑΥΟΙ ΣΟΙ ΤΕΝΔΙ  
ΕΥΘΥΜΙΔΕΙ.

Main picture: Men and youths. Bearded figure (seated) playing lyre and boy standing before him. Youth seated,

also playing lyre, and bearded man standing, leaning on a staff.  $\Sigma$ MIKVΘO $\Sigma$  TVENΓOVEMO $\Sigma$  (retr.) EVTVMIAΔE $\Sigma$  (retr.) [Δ]EMETPIO $\Sigma$  NAIION.

Graffito on foot



15. MUNICH 2422 (Jahn 50). Hydria. From Vulci: h. o.463. Hartwig, p. 194, no. 7; Fölzer, p. 115, no. 179: F.R. ii, p. 70, figs. 30-32: Hackl, pp. 40, 422; 49, 557, pl. ii: Hoppin, *Euthymides and his Fellows*, p. 118, figs. 24-25: Beazley, no. 7.

Shoulder: Two silens and a doe. Senseless inscriptions. Only KAVO $\Sigma$  can be deciphered.

Main picture: Komos. Two bearded men and two youths, one playing the flutes the other with the krotala.

Graffito on foot



16. PARIS, LOUVRE G 41. Hydria. From Etruria: h. o.48. *Cat. iii*, p. 910: *Album*, ii, p. 143, pl. 92: CIG. 7447: Saglio, i, p. 389, fig. 472 (archer): DeWitte, *Descr.* no. 71: Nicole, *Corpus* 106, sec. 1, no. 1: Fölzer, p. 115, no. 172: *Cat. étr.* 73: *Res. étr.* 46: *Notice*, 1845, p. 16: Panofka, *Vasenbildner*, p. 204: *AZ.* 1843, p. 401, no. 10: Klein, no. 6; *Euph.* p. 265; *LI.* p. 122, 1 (inscriptions incomplete): Hackl, p. 40, no. 423: Wernicke, p. 52, no. 3: Heydemann, *Pariser Antiken*, p. 47, no. 22 (false reading of the inscriptions): *Satyr- u. Bakchennam.* p. 26: Hoppin, *Euthymides*, p. 17, ii; *Euthymides and his Fellows*,



p. 120, pls. 29-30: Pottier, *Gaz. des Beaux Arts*, 1917, p. 441.

Main picture: Gods. Hermes. Dionysos. Ariadne. Poseidon, and Amphitrite. ΔION[V<O<] (retr.) ΔION[V]<O< (retr.) [Γ]O[<]EIΦON] HEPME< + A . . .

Shoulder: Charioteer, quadriga, dog, two warriors, and archer. +APE< (retr.) +AIPE <O<TPATOS +AIPE +AIPETO ΕΛΘ[V]ΜΙΔΕ<.

Graffito on foot HV TVI =.

17. LOUVRE G 42. Beugnot amphora. From Vulci: h. 0.60. *Cat.* iii, p. 912: *Album*, ii, p. 143 (attr. to Euthymides): DeWitte, *Cat. Beugnot*, no. 4: Klein, no. 2; *Euph.* p. 265; *LI.* p. 122, no. 2 (attr. to Euthymides): Panofka, *Allgem. Literaturzt.* 1840, p. 226: Jahn, *Arch. Aufs.* p. 128: *Munich Cat.* cxvii, note 850: DeWitte, *Ann. d. Inst.* 1845, p. 401: Overbeck, *KM.* (Apollon) p. 370, pl. 23, 4 (A): Jones, *JHS.* 1891, p. 370: *CIG.* 7421: Gerhard, *Aus. Vas.* 22 = Reinach, ii, p. 26 (side A is correctly given in the *Aus. Vas.* but the figures of B are reversed): Wernicke, p. 53: Hoppin, *Euthymides*, p. 17, c, 19: *Euthymides and his Fellows*, p. 123, pl. 31: *El. Cér.* ii, pl. 56 (obverse only): Kretschmer, p. 197: Pernice, *Jahrb.* 1908, p. 99 (false conclusions as to the attitude of the akontists based on the wrong representation of the reverse in *Aus. Vas.*): Hauser, *F.R.* ii, pp. 273-276, pl. 112: Beazley, no. 1.

A. Rape of Leto. Apollo, Tityos, Leto, and Artemis. +AIPE KAIPE ΑΡΩVON ΑΥΕΤΟV< +ΑΡΕ ΑΙΔΟ<.

B. Palaistra. Diskobolos, akontists, two trainers. <O<-TPATOS +APE< (retr.) +AIPE KAVOS <O<I[A<] (retr.) ΔΕΜΟ<PETE <ΟΤΙΝΟ<.

18. LOUVRE, MNB 2040. Kylix. From Corinth: h. 0.075, d. 0.16.

The vase is a reverse duplicate of Adria 214.

Hartwig, pp. 177-179, fig. 23 (attr. to Phintias): Hoppin, *Euthymides and his Fellows*, p. 103 (attr. denied).

I. Youth on couch playing lyre. +ΑΙΔΙΑ> //ΑΥ(Υ>.



19. PETROGRAD (St. 1275). Kalyx krater. Only a small part of the vase is old.

*Cat. (St.)* ii, p. 107: Petersen, *AZ.* 1879, p. 9: *Mon. d. Inst.* vi-vii, pl. 34 = Reinach, i, p. 152: Michaelis, *Ann. d. Inst.* 1859, pp. 267 ff.: Nicole, *Corpus* 106, sec. 1, no. 7: Hartwig, p. 190, note 1 (attr. to Euthymides): Löwy, *Arch. Epig. Mitt. a. Oester.* iv, p. 222 (same attribution): Jones, *JHS.* 1891, p. 372 (attr. to Phintias): Waldhauer, *Arch. Anz.* 1912, pp. 104-110, figs. 1-3: Hoppin, *Euthymides*, pp. 17 d, 19: *Euthymides and his Fellows*, p. 132, fig. 30: Beazley, no. 4.

A. Youth supporting fallen figure. ΘΕΣΕΥΣ ΚΑΥΟΣ.

B. Young warrior. ΓΑΤΡΟΚΥΟΣ ΔΙΩΩΔΕ[Σ] [ΔΙΟΝ]V-  
ΣΟΣ.

20. ROME, VILLA GIULIA. Fragment. From Campagnano.

*Mon. Ant. Linc.* xxiii (1913), p. 286, fig. 4 (on p. 285): Hoppin, *Euthymides and his Fellows*, p. 133, fig. 31 (attr. to Phintias): Beazley, *VA.* p. 10, no. 8 (attr. to Oltos).

Man's head. A.

21. STUTTGART, HAUSER'S COLL. Kylix (fragment). From Orvieto.

Hartwig, p. 188, pl. 18, 3 (attr. to Phintias): Hoppin, *Euthymides and his Fellows*, p. 84, note 2 (attr. denied).

I. Apollo on swan.

22. ? Formerly in Van Branteghem Coll. Kylix: h. 0.08, d. 0.158.

*Van Branteghem Sale Cat.* no. 39: Hartwig, pp. 180-183, fig. 25 (attr. to Phintias): Hoppin, *Euthymides and his Fellows*, p. 103 (attribution denied).

I. Squatting youth with pointed amphora. ΚΑΥΟΣ ΧΥ.

## SUBJECTS

Myth., 16, 17, 21.  
 Heroic, 3\*, 6\*, 12, 13, 19.  
 Epic, 19.  
 Bacchic, 3\*, 6\*, 15.  
 Military, 1\*, 9, 16.  
 Athletic, 11, 12, 17.  
 Komastic, 15.  
 Symposium, 4\*, 5\*, 14.  
 Genre, 2\*, 5\*, 7\*, 8\*, 10, 14, 18,  
 20, 22.

## SHAPES

Amphora, b.f. form, 3\*, 13, 17.  
 Stamnos, 12.  
 Hydria, b.f. form, 5\*, 14, 15, 16.  
 Krater { Kalyx, 19.  
           Volute, 9.  
 Psykter, 11.  
 Lekythos, 4\*.  
 Kylix, 1\*, 2\*, 6\*, 7\*, 8, 10, 18,  
 21, 22.  
 ? 20.

## OTHER ATTRIBUTIONS

Euthymides 7, 11, 14, 17, 18, 19, 25.  
 Troilos P. 13.

## PISTOXENOS

Klein, pp. 149-150.

Nicole, *Corpus* 107.

Perrot and Chipiez, x, pp. 584-588.

Hartwig, pp. 375-380.

Maybaum, *Jhb.* 1912, pp. 24-37.

The potter Pistoxenos is known to us by six signatures, one on a vase signed by Epiktetos as painter (Epiktetos 14\*). Of the other five vases one (4\*) has completely disappeared and nothing is known of it except that it bore his signature. A second signature is preserved on a kylix foot in Florence (2\*), leaving only the Brussels and Schwerin kotylai and a fragmentary cup (2\* *bis*) in the Faina Collection at Orvieto available for purposes of study. The artist of these vases has not yet been identified.

1\*. BRUSSELS. Kotyle.<sup>1</sup> Formerly in Van Branteghem and Somzée Colls.: h. 0.19, d. 0.26.

*Van Branteghem Sale Cat.* no. 64.

*Somzée Sale Cat.* p. 10, no. 46, pl. 5.

Hartwig, p. 380, note 1: Nachtrag, no. 8.

Beazley, *VA.* p. 64, no. 1 (attr. to Syriskos P.).

Nicole, *Corpus* 107, no. 3.

A. Men and boys. NA1+1.

B. Two women. NA1+1 HO ΓΑΙΣ ΚΑΥΟΣ (last three words retr.).

Signature under handle ΠΙΣΤΟ+ΣΕΝΟΣ ΕΓΓΟΙΕΣΕΝ.

2\*. FLORENCE. Kylix (only the foot preserved).

Heydemann, *iii Halle Winckelmannsprog.* p. 97.

Klein, p. 150, no. 4.

Hartwig, p. 375, note 1.

Nicole, *Corpus* 107, no. 4.

Signature in black ΠΙΣΤΟ+ΣΕΝΟΣ ΕΓΓΟΙΕΣΕΝ.

<sup>1</sup> It was impossible to secure photographs of 1\* and 2\* *bis*, and the fragment 2\* is too slight for reproduction.

- 2\* *bis*. ORVIETO, FAINA COLL. 148. Cup with one handle: h. 0.095.  
*Cat.* p. 74 (signature not mentioned).  
 Pollak, *Arch. Epig. Mitt. aus Oesterr.* 1895, p. 15, no. 7.  
 Nicole, *Corpus* 107, no. 5.

A. Two ithyphallic silens.  $\begin{bmatrix} \Gamma \text{I} \leq \text{I} \text{I} \text{OX} \leq \end{bmatrix} \text{ENO} \leq \quad \text{OAC}$   
 $\begin{bmatrix} \text{E} \Gamma \text{OIE} \leq \end{bmatrix} \text{EN}$

- 3\*. SCHWERIN. Kotyle.<sup>1</sup> From Caere: h. 0.15, d. 0.18.

*Ann. d. Inst.* 1871, pl. F = Reinach, i, p. 326.

Maybaum, *Jhb.* 1912, pp. 24-37, pls. 5-8.

Per. and Chip. x, pp. 585-587, figs. 334-336.

*Philologus* 1891 (50), pl. 2 (fig. of old woman).

Buschor, p. 179, fig. 129 (detail of B).

Engelmann, *Rev. Arch.* 1907, i, p. 90, fig. 4.

Klein, p. 150, 2.

Roscher, ii, pp. 2058-2060 (A and B).

Hartwig, pp. 375-379, fig. 52.

Baumeister, iii, fig. 2138, p. 1993.

Beazley, *VA.* p. 64.

Nicole, *Corpus* 107, no. 2.

Girard, *L'Éducation Athén.* pp. 120-121, figs. 9-10: idem,  
*Peinture*, p. 179, fig. 100 (old woman).

- A. Music lesson: Iphikles and Linos.  $\text{I} \text{MO} \leq (\text{A} \hat{\iota} \nu \text{o} \varsigma ?)$

$\Gamma \text{I} \leq \text{TO} + \leq \text{ENO} \leq \text{I} \text{OIK} \vee \text{E} (\text{r.})$

$\text{E} \Gamma \text{OIE} \leq \text{EN}$

- B. Herakles and old woman.  $\text{HEPA} \dots \text{AEPO} \Phi \leq \text{O}.$

- 4\*. ? Kylix. Formerly in Capranesi's possession, Rome.

Capranesi, *Vas. Dip. rinv. nei Sepol. d. Etruria*, p. 92.

Klein, p. 150, no. 3.

Hartwig, p. 375, note 1.

Nothing whatever is known of this vase except that it bore  
 the signature of Pistoxenos.

- 5\*. v. Epiktetos, 14\*.

#### SUBJECTS

Bacchic, 2\* *bis*.

Heroic, 3\*.

Genre, 1\*, 3\*.

#### SHAPES

Kyathos, 2\* *bis*.

Kotyle, 1\*, 3\*.

Kylix, 2\*, 4\*.

<sup>1</sup> The cut on p. 373 represents this vase.



## POLYGNOTOS

Robert, *Mon. Ant. Linc.* 1899, pp. 1 ff.

Klein, p. 199.

Nicole, *Corpus* 108.

Beazley, *VA.* p. 171, note 1.

The artist Polygnotos (junior to the great painter of that name) belongs to the early period of the Fine Style. Four vases with his signature are known and, like Hermonax, he invariably signs in two lines.

1\*. BRUSSELS A 134. Stamnos:<sup>1</sup> Formerly in Durand Coll.

DeWitte, *Cat. Durand*, no. 362.

Robert, *Mon. Ant. Linc.* 1899, p. 6, pl. 2 (A).

Wernicke, *AZ.* 1885, p. 261.

Klein, p. 199, 2.

*CIG.* 8285.

Beazley, no. 1.

Nicole, *Corpus* 108, no. 1.

A. Kaineus and centaurs. ΚΑΙΝΕΥΣ<sup>2</sup> ΠΟΛΥΓΝΟΤΟΣ  
ΕΛΡΑ(Ι)ΕΝ

B. Maenad and silens.

<sup>1</sup> It has been impossible to secure any photograph of the reverse.

<sup>2</sup> Omitted in the plate.



ΠΟΛΥΑΝΩΤΟΣ  
ΕΛΛΗΝΕΣ

10803



2\*. LONDON, BRIT. MUS. E 284 (755). Amphora (ridged handles). From Sorrento: h. 0.445.

*Cat.* iii, p. 209.

Gerhard, *Aus. Vas.* pl. 243 = Reinach, ii, p. 123, 1-2 (Gerhard wrongly calls the vase a stamnos): idem, *AZ.* 1847, p. 154.

Robert, *Mon. Ant. Linc.* 1899, p. 6, pl. 1 (A).

Brunn, *KG.* ii, p. 730, 2.

*CIG.* 8286.

Reisch, *Griech. Weihegebr.* p. 68, fig. 3.

Kekulé, *Balustrade*, p. 17.

Stephani, *Nimbus u. Strahlenkranz*, p. 244, fig. 2428 (A).

Klein, p. 199, 1.

Winter, *Jüng. Att. Vas.* pp. 22, 65, 25.

Beazley, no. 9.

F.R. i, p. 84.

Nicole, *Corpus* 108, no. 3.

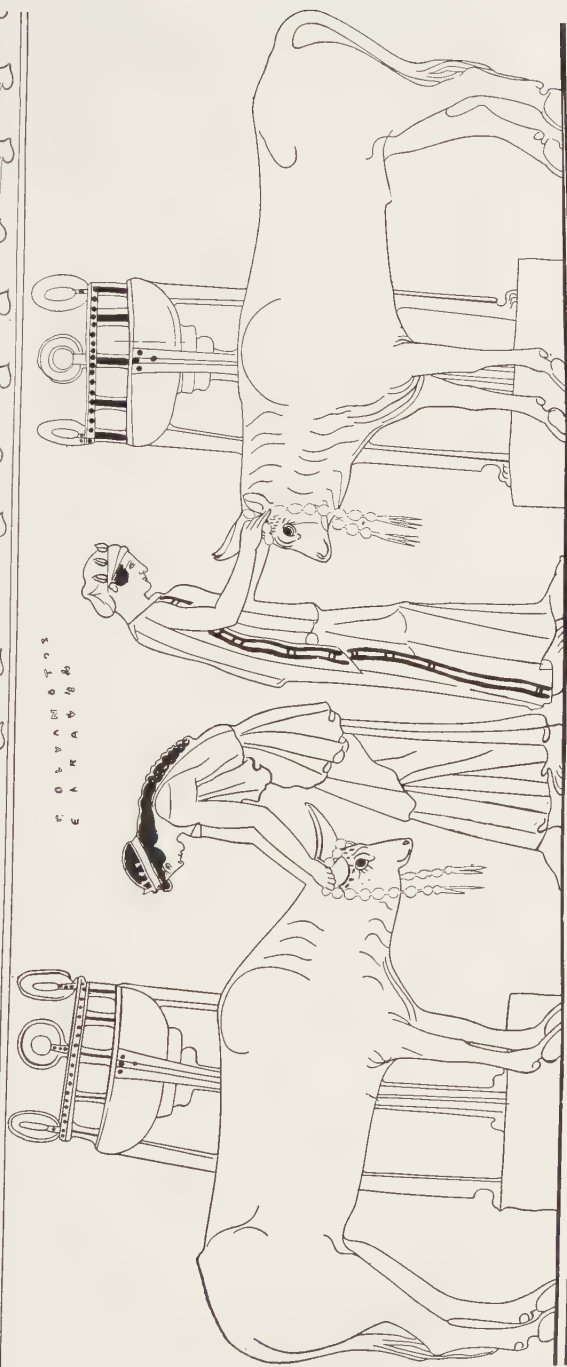
Duruy, *Hist.* i, p. 219 (A).

Springer-Michaelis, *Handb.*<sup>7</sup> p. 224, fig. 398 (A).

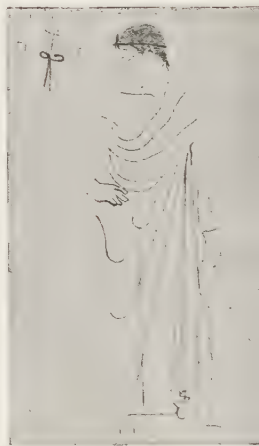
A. Women filleting oxen for sacrifice. ΠΟΥΑΝΟΤΟΣ  
ΕΛΑΡΑΒΕΝ

B. Men and women.





ॐ नमो भगवते वासुदेवाय



3\*. BRIT. MUS. 96.7-16.5. Stamnos. From Sorrento: h. 0.41.  
*Tyszkiewicz Sale Cat.* p. 13, pl. i (A).

Robert, *Mon. Ant. Linc.* 1899, p. 7, fig. 1 (B), pl. 3 (A).

Hauser, *F.R.* iii, p. 43, fig. 19 (A).

Beazley, no. 2.

Nicole, *Corpus* 108, no. 2.

Pollak, *Arch. Epigr. Mitt. u. Oester.* 1895, p. 17, no. 11.

A. Herakles and centaur. ΓΩΥΑΝΟΤΟ>

ΕΛΑΡΑΥΕΝ

B. Three youths.



4\*. SYRACUSE 23507. Pelike. From Gela: h. 0.455.

Orsi, *Mon. Ant. Linc.* 1907, p. 503, no. 5, fig. 358 (*B*),  
pl. 43 (*A*).

Beazley, no. 8.

Nicole, *Corpus* 108, no. 4.

*A.* Amazonomachy. ΓΩΨΑΝΟΤΟΣ

ΕΛΛΑΕΩΝ

*B.* King between women.



# ATTRIBUTED VASES

5. BERLIN 2345. Nolan amphora. From Nola: h. 0.345.  
*Cat.* p. 635: Panofka, *Coll. Bart.* p. 110, no. 31: Rega-Patroni, *Vasi Vivenzio*, pl. x: Beazley, no. 14.  
*A.* Hera and Hermes. HEMEΣ.  
*B.* Old man.  
 Graffito on foot Γ.
  
6. BOLOGNA VF. 275. Volute krater: h. 0.532, d. 0.31.  
*Cat.* (VF.) p. 118, fig. 71 (*A*): Beazley, no. 7.  
*A.* Centauromachy.  
*B.* Youth pursuing women.
  
7. GOTHA. Stamnos.  
*Mon. d. Inst.* ix, pl. 53 = Reinach, i, p. 195, 3-5: *Ann. d. Inst.* 1873, p. 69: Winter, *JAV.* p. 64, 3: Beazley, no. 5.  
*A.* Sacrifice with Nike. ΔΙΟΜΕΛΕΣ · ΟΥΑΟΣ ΑΓΡΟΝΟΝ.  
*B.* Man and two youths at altar.
  
8. LONDON, BRIT. MUS. E 222. Kalpis. From Nola: h. 0.219.  
*Cat.* iii, p. 172: Panofka, *Mus. Blacas*, pl. 22 B: *El. Cér.* iv, p. 158, pl. 24 A: Müller-Wies. ii, pl. 57, no. 728: Furtwängler, *Eros*, p. 27: Winter, *JAV.* p. 68, 26: Beazley, no. 16.  
*A.* Peitho and Himeros. ΓΕΙΘΟ ΙΜΕΡ·.
  
9. BRIT. MUS. E 272 (810). Neck amphora (twisted handles).  
 Formerly in Pizzati Coll. and Blayds Coll.: h. 0.558.  
*Cat.* iii, p. 203: Gerhard, *Aus. Vas.* pl. 165, 3-4 (*A*), p. 47 = Reinach, ii, p. 84, 1, 4: Roulez, *Acad. d. Bruxelles*, xi, 1, p. 78: Overbeck, *HG.* p. 503, note 10: Winter, *JAV.* p. 59, c, 5: Beazley, no. 10.  
*A.* Amazonomachy. Imitation inscriptions.  
*B.* King between women.
  
10. BRIT. MUS. E 280. Neck amphora (triple handles). From Capua. Formerly in Castellani Coll.: h. 0.552.  
*Cat.* iii, p. 207 (attr. to same hand as Petrograd (1680): *Mon. d. Inst.* x, pl. 9, 1 = Reinach, i, p. 200, 3: *Ann. d.*



*Inst.* 1874, p. 205: Winter, *JAV.* p. 58, b, 2: Loeschcke, *Bonn. Stud.* p. 251: Ducati, *Röm. Mitt.* 1906, p. 117, no. 5: Hackl, p. 45, no. 500: Beazley, no. 11.

A. Achilles and Penthesilea. On shield A + IWVΞ.

B. King between two women.

Graffito on foot ΞΓA.

11. BRIT. MUS. E 281 (798). Neck amphora (triple handles). From Nola? Formerly in Pizzati Coll. and Blayds Coll.: h. 0.564.

*Cat.* iii, p. 208: Gerhard, *Aus. Vas.* p. 200, pl. 75 = Reinach, ii, p. 45, 1-4 (wrong shape and design reversed): Winter, *JAV.* p. 65, B, 1 (wrong description of B): *El. Cér.* iii, p. 165, pl. 52: Overbeck, *KM.* (Demeter), p. 538, 24, pl. 15, 10: *Bull. de l'Acad. Bruxelles*, vii, 2, p. 187: Strube, *Bilderkreis*<sup>(2)</sup>, pl. 9, 1: Stephani, *CR.* 1859, p. 84, no. 27: Beazley, no. 12.

A. Triptolemos, Demeter, and Persephone.

B. Demeter, Persephone, and woman.

12. BRIT. MUS. E 337 (879). Nolan amphora. From Nola. Formerly Durand Coll. 700: h. 0.339.

*Cat.* iii, p. 231: Beazley, no. 13.

A. Boy on galloping horse. KAVOΞ.

B. Youth.

13. BRIT. MUS. E 454 (740). Stamnos. Formerly in Blayds Coll.: h. 0.409.

*Cat.* iii, p. 278: *Mus. étr.* 1588: *CIG.* 8044: *AZ.* 1846, p. 296: Kretschmer, p. 151: Beazley, no. 6.

A. Symposium: three figures on couches and flute girl. NIKOMA + OΞ KVEOAOΞA.

B. Three youths.

14. BRIT. MUS. E 455 (804). Stamnos. From Caere, from same tomb as E 456: h. 0.402.

*Cat.* iii, p. 278: Panofka, *Eigennam.* p. 8, pl. 3, 5: *CIG.* 8453: Gerhard, *Aus. Vas.* pl. 155 = Reinach, ii, p. 80, 2-3: Duruy, *Hist.* i, p. 276 (A): Gerhard, *AZ.* 1845, p. 166, pl. 35: Böttiger, *Gr. Vasengem.* p. 48, pl. 1-2: Baumeister,

ii, fig. 1303 (A): Wernicke, p. 77: Klein, *LI*. p. 134: Campanari, *Bull. d. Inst.* 1835, p. 183: Braun, 1837, p. 35; 1838, p. 72: Stephani, *CR.* 1868, p. 132; 1873, p. 188: *JHS.* 1888, p. 4: Kretschmer, p. 85, note 1: Flasch, *Angeb. Argonautenbuch*, p. 22: Beazley, no. 3: Saglio, iv, p. 968, fig. 6000 (A): Winter, *JAV.* p. 64, 5.

A. Sacrifice with Nike. AP+ENAVTHΞ NIKOΔHMΟΞ  
KAAOΞ ΞΩΞI'FOΞ.

B. Three youths.

15. BRIT. MUS. E 456 (805). Stamnos (fragmentary). From Caere: h. 0.419. From same tomb as E 455 and a duplicate of it.

*Cat.* iii, p. 279: Gerhard, *Aus. Vas.* pl. 155, 1 = Reinach, ii, p. 80, 1: Beazley, no. 4.

A. Sacrifice with Nike. NIKE AIOMEAEΞ.

B. Except for the feet this side is entirely modern and has been restored after E 455.

16. NAPLES 81535 (H 3089). Stamnos. From S. Agata de Goti: h. 0.37.

*Cat.* p. 465: *CIG.* 7605: *Mus. Borbonico*, v, pl. 5: Monaco, *Mon. d. Mus. de Naples*, pl. 143: Hirt, *Heroen u. Götter*, pl. 36, 304 (inscriptions omitted): Millingen-Reinach. p. 709, pls. 33-34: Inghirami, *Mon. étr.* v, pl. 28: O. Müller, *Man. d'archéologie* (ed. franc.), pl. 22, fig. 34: Panofka, *Recherches*, pl. 9, 3-4: Creuzer, *Symbolik*, pl. 54: Guignaut, *Religions*, pl. 186, no. 674 c: Robert, *Mon. Ant. Linc.* 1899, p. 10, fig. 2: Roscher, i, p. 999 (A): Jahn, *Arch. Aufs.* p. 126: Gerhard, *Aus. Vas.* ii, p. 122: Minervini, *Bull. Nap.* iii, p. 120: Roulez, *Mélanges*, iii, p. 5, no. 10: *Mus. de Leyde*, p. 33: Stephani, *CR.* 1865, p. 107: Kekulé, *Ann. d. Inst.* 1864, p. 93: Hirzel, *ibid.* p. 330: Winter, *JAV.* p. 64, 2.

A. Herakles, centaur Dexamenos and Deianeira. ΔΕΞΑ-  
MENOΞ (r.) ΔΑΙΑΝΕΙΡΑ (r.) ΟΙΝΕΥΞ.

B. Man and two women. ΓΥΛΛΔΕΞ.

Graffito on foot ΓΕ.



16 *bis*. OXFORD 1916.18. Stamnos.

Beazley, no. 2 *bis*.

A. Kastor and Polydeukes.

B. Youths.

17. PETROGRAD 769 (St. 1680). Kalyx krater: h. 0.44.

*Cat.* (St.) ii, p. 261; (W.) p. 91: *Mon. d. Inst.* viii, pl. 44 (A) = Reinach, i, p. 176, 3: *CR.* 1866, pl. 6 = Reinach, i, p. 24, 5-6 (A): Klügmann, *Amazonen*, p. 47: *Brit. Mus. Cat.* iii, p. 207 (attr. to same hand as no. 10): Winter, *JAV.* p. 69, B, 1: Benndorf, *Heroön*, p. 136, fig. 127.

A. Theseus and Amazons. MEVOΣA ΘEΣEVΣ ΦOPBAΣ.

B. King between women.

18. PETROGRAD 707 (St. 1784). Nolan amphora: h. 0.33.

*Cat.* (St.) ii, p. 302; (W.) p. 88: Hackl, p. 37, no. 368: Beazley, no. 15.

A. Hera and Hebe.

B. Woman with phiale.

Graffito on foot AP.

#### SUBJECTS

Myth., 5, 7, 8, 11, 14, 15, 18.

Heroic, 1\*, 3\*, 4\*, 6, 9, 16-17.

Epic, 10.

Bacchic, 1\*.

Symposium, 13.

Genre, 2\*, 12.

Sacrifice, 2\*, 7, 14, 15.

#### OTHER ATTRIBUTIONS

Hektor P., 3.

#### SHAPES

Amphora, 2\*.

Amphora { Nolan, 5, 12, 18.  
              { Neck, 9, 10, 11.

Pelike, 4\*.

Stamnos, 1\*, 3\*, 7, 13, 14, 15,  
              16, 16 *bis*.

Hydria, Kalpis, 8.

Krater { Kalyx, 17.  
          { Volute, 6.

## THE POTHOS PAINTER

Beazley, *VA.* p. 196 (add.).

Contemporaneous with the painter of the Chrysis Hydria (*q.v.*) is the painter of a bell krater in Providence formerly in Deepdene. Beazley has given the name to the artist from a winged figure which occurs on the vase.

1. INSTOW, TAPLEY PARK, LADY R. CHRISTIE. Formerly in Deepdene Coll. Bell krater: h. 0.38.  
*Deepdene Sale Cat.* p. 18, no. 107.2: Beazley, no. 7.  
*A.* Dionysos, silen, and three maenads.  
*B.* Three komasts.
2. LONDON, BRIT. MUS. E 504 (1282). Bell krater. Formerly in Payne Knight Coll.: h. 0.31, d. 0.357.  
*Cat.* iii, p. 305: *Nouv. Ann.* 1836, p. 499: Schöne, *Comm. Mommseni*, p. 651: Walters, ii, p. 239: Hackl, pp. 54, 85, no. 598 and pl. 3 (facsimile of graffito): Beazley, no. 2.  
*A.* Sacrifice. ΚΑΛΗ (not given in *Cat.*).  
*B.* Three youths.

Graffito on base

ΚΡΑΤΕΡΟΣ ΠΙΣΤΗ + + +  
 ΠΕΛΛΗΝΙΑΣ ΔΙΟΝΥΣΙΟΥ  
 ΟΞΙΔΕΣ ΔΙΟΝΥΣΙΟΥ  
 ΕΥΒΑΔΟΔΑΔΙ

3. LONDON, JOHN FORD COLL. Formerly in Deepdene. Bell krater: h. 0.33.  
*Deepdene Sale Cat.* p. 14, no. 72: Tischbein, iii, pl. 11 = Reinach, ii, p. 311: Beazley, no. 8.  
*A.* Silens pursuing maenads.  
*B.* Three youths.
4. LONDON, JOHN FORD COLL. Formerly in Deepdene. Bell krater: h. 0.318.  
*Deepdene Sale Cat.* p. 18, no. 108: Beazley, no. 9.  
*A.* Apollo and Marsyas.  
*B.* Three youths.

5. PARIS, LOUVRE G 490. Bell krater.

*Cat.* iii, p. 1120: Beazley, no. 4.

A. Apollo and Marsyas.

B. Three youths.

6. LOUVRE G 496. Bell krater.

*Cat.* iii, p. 1120: Hackl, pp. 54, 85, no. 597, pl. 3 (facsimile of graffito): *El. Cér.* ii, p. 366, pl. 108: Letronne, *Journal*, 1838, p. 6: Beazley, no. 3.

A. Sacrifice.

B. Three youths.

Graffito      κ ΠΑΤΕΡΕΣ ΠΙΣΙΝ  
                   ΟΞΙΑΕΣ ΑΔΑΔΗ  
                   ΟΥΒΑΦΑ ΝΙΝ

7. PETROGRAD St. 856. Bell krater: h. 0.32.

*Cat.* i, p. 364: Beazley, no. 5.

A. Komos.

B. Three youths.

8. PROVIDENCE, R. I. SCHOOL OF DESIGN. Formerly in Deepdene. Bell krater: h. 0.318.

*Deepdene Sale Cat.* p. 12, no. 57: Tischbein, ii, pl. 44 = Reinach, ii, p. 302: Beazley, no. 1.

A. Silens and maenads. ΟΙΝΟΞ ΕΥΔΙΑ ΘΑΛΙΑ ΚΑΜΟΞ  
 ΠΟΘΟΞ ΚΟΛΟΞ.

B. Three youths.

9. ROME, VATICAN, old no. 168. Bell krater.

Beazley, no. 6.

A. Maenads and silens.

B. Three youths.

#### SHAPES

Krater, Bell, 1-9.

#### SUBJECTS

Myth., 4, 5.

Bacchic, 1, 3, 8, 9.

Sacrifice, 2, 6.

Komastic, 7.

## THE PROVIDENCE PAINTER

Beazley, *VA.* pp. 76-80.

An anonymous artist of fair ability who belongs to the ripe archaic period has been termed by Beazley the Providence Painter from an amphora in Providence, R. I. His style was derived from that of the Berlin Amphora Painter.

1. ATHENS N 1066 (12890). Lekythos: h. 0.35.  
*Cat.* (Nicole) p. 229: Beazley, no. 27.  
 Woman with clothes: mirror in field.
  
2. ATHENS, ACROPOLIS B 82. Kylix (fragments).  
 Beazley, no. 47.  
*I.* Apollo.  
*A* and *B.* Herakles in Olympos.
  
3. BOSTON 95.43. Lekythos: h. 0.408.  
*Ann. Rep. Mus. F. A.* 1895, p. 21, no. 31: *Arch. Anz.* 1896, p. 96, no. 31: Klein, *LI.* p. 140, no. 6: Beazley, no. 35, fig. 45.  
 Athena standing. ΗΙΓΓΟΝ ΚΑΝΟΞ ΚΑΝΟ.
  
- 3 *bis.* BOSTON 95.44: h. 0.411.  
 Beazley, *VA.* p. 194 (add.): *Arch. Anz.* 1896, p. 96, no. 32: Klein, *LI.* p. 140, no. 7.  
 Man and woman. ΗΙΓΓΟΝ.
  
4. BOSTON 95.45. Lekythos: h. 0.391.  
*Ann. Rep. Mus. F. A.* 1895, p. 21, no. 33: Beazley, no. 36: *Arch. Anz.* 1896, p. 96, no. 33: Klein, *LI.* p. 141, 8.  
 Apollo. [Η]ΙΓΓΟΝ ΚΑΝΟΞ.
  
5. BOSTON 00.341. Lekythos: h. 0.338.  
*Ann. Rep. Mus. F. A.* 1900, p. 42: Beazley, no. 39.  
 Flying figure (Pothos?). For similar figure, cf. Hamilton, *Vases* ii, pl. 44.

6. BOSTON 03.789. Nolan amphora (neck and handles).  
*Ann. Rep. Mus. F. A.* 1903, p. 71, no. 58: Beazley, no. 14:  
 Klein, *LI.* p. 140, no. 2: Pollak, *Arch. Epigr. Mitt. a.*  
*Oesterr.* 1895, p. 16.  
 A. Poseidon pursuing woman. ΗΙΓΓΟΝ (r.) : ΑΥΟΣ (r.)  
 ΚΑΥΟΣ.
7. BOSTON 03.875. Nolan amphora (fragment).  
*Ann. Rep. Mus. F. A.* 1903, p. 71, no. 59: Beazley, no. 15.  
 A. Head of man. [ΗΙΓΓ]ΟΝ ΚΑΥΟΣ.
8. BOULOGNE 196. Amphora (Panathenaic shape).  
 Pottier, *Mus. de Prov.* p. 99, pl. 22: Max. Mayer, *Arch.*  
*Anz.* 1889, p. 186: Beazley, no. 3.  
 A. Nike. B. Man.
9. BRUNSWICK. Nolan amphora. From Sta. Maria di Capua.  
*Arch. Anz.* 1890, p. 8: Beazley, no. 6.  
 A. Zeus with thunderbolt. ΗΟ ΓΑΙΞ (?) ΚΑΥΟΣ.  
 B. Giant. ΚΑΥΟΣ.
- 9 bis. BRYN MAWR. Nolan amphora (fragment).  
 Swindler, *AJA.* 1916, p. 340, no. 13, fig. 20: Beazley, no.  
 48.  
 Head of Herakles.
10. DEEPPDENE<sup>1</sup> 98, 2. Nolan amphora: h. 0.33.  
*Sale Cat.* p. 17: Beazley, no. 12.  
 A. Poseidon. B. Woman.
11. LEYDEN 23.39. Nolan amphora. Formerly in Canino Coll.:  
 h. 0.32.  
*Cat.* p. 108: Beazley, no. 17.  
 A. Youth running with sword.  
 B. Youth.
12. LONDON, BRIT. MUS. E 303. Nolan amphora. From Gela.  
 Formerly in Dennis Coll.: h. 0.323.  
*Cat.* iii, p. 219: Beazley, no. 7, fig. 47 (A).  
 A. Dionysos and giant. B. Giant.

<sup>1</sup> Acquired at the recent sale by the Ashmolean Museum, Oxford.

13. BRIT. MUS. E 305 (856). Nolan amphora. From Nola.  
Formerly Durand Coll. 24: h. 0.317.  
*Cat.* iii, p. 220: *El. Cér.* i, p. 290, pl. 86: Walters, i,  
pl. 36 (A): Beazley, no. 25.  
A. Athena. B. Youth.
14. BRIT. MUS. E 572. Lekythos. From Gela. Formerly in  
Dennis Coll.: h. 0.362.  
*Cat.* iii, p. 324: Beazley, no. 38, fig. 46.  
Woman (Athena ?) running with armor.
15. BRIT. MUS. Stamnos (fragment). From Gela.  
Beazley, no. 45.  
A. Head of woman.
16. MUNICH 2339 (Jahn 259). Nolan amphora.  
*Cat.* (Jahn) p. 75: Beazley, no. 8.  
A. Komast. B. Same.
17. MUNICH 2448 (Jahn 771). Oinochoë.  
*Cat.* (Jahn) p. 239: Beazley, no. 42.  
A. Silen and maenad.
18. MUNICH, GLYPTOTHEK. Nolan amphora.  
Beazley, no. 11.  
A. Silen and mule. B. Silen with club.
19. NAPLES 81486 (H 3081). Nolan amphora. From Nola: h. 0.31.  
*Cat.* p. 463: Beazley, no. 9.  
A. Silen and maenad. B. Silen.
20. NAPLES (H 3176). Amphora (cross between pelike and  
Panathenaic amphora). From Ruvo: h. 0.33.  
*Cat.* p. 489: Panofka, *AZ.* 1847, pp. 26-27: Beazley, no. 4.  
A. Man with lyre.  
B. Man with stick.
21. NAPLES, STEVENS COLL. Oinochoë. From Cumae: h. 0.22.  
Engelmann, *Jhb.* 1903, pp. 45 ff., pl. 2: Gabrici, *Mon. Ant.*  
*Linc.* 1912 (xxii), p. 458, pl. 85, fig. 167 (shape): Beazley,  
no. 41.  
A. Hermes, Argos, and Io. HERMES ARGOS IOΣ.

22. NEW YORK 06.1021.114. Nolan amphora. From Capua:  
h. 0.334.  
*Canessa Sale Cat.* p. 34, no. 106 with fig., pl. i, 17: Sambon,  
*Coll. Canessa*, p. 34, no. 102: Beazley, no. 21, fig. 48.  
A. Silen pursuing  
B. Maenad. ΚΛΥΟΣ and illegible name.
23. NEW YORK 07.286.67. Lekythos: h. 0.355.  
Beazley, no. 33, fig. 44.  
Nike flying with a hydria. ΗΙΓΓΟΝ ΚΛΥΟΣ ΝΙΚΕ.
24. OXFORD 317. Lekythos. From Gela: h. 0.36.  
*Cat.* p. 31, pl. 25, 2: Beazley, no. 32.  
Woman (Athena ?) running with spear and shield. Senseless  
inscriptions.
25. PALERMO 159. Lekythos: h. 0.40.  
Beazley, no. 31.  
Woman running with cuirass. ΙΑΣΙΜΑΧΟΣ.<sup>1</sup>
26. PALERMO 3. Lekythos: h. 0.365.  
Beazley, no. 30.  
Nike running with kerykeion.
27. PALERMO 8. Lekythos: h. 0.385.  
Beazley, no. 26.  
Warrior with phiale and woman with oinochoë.
28. PARIS, CAB. D. MÉD. 359. Nolan amphora ? (fragment).  
*Cat.* p. 261: Luynes, *Descript.* p. 23, pl. 41 = Reinach,  
ii, p. 263, 4: Jahn, *Arch. Beiträge*, p. 40, 117: Saglio, iii,  
p. 321, 10, s.v. 'hydria': Winter, *Jüng. Att. Vas.* p. 20:  
Beazley, no. 16.  
A. Woman (Amymone ?) with hydria running to Danaos (?).  
Senseless inscriptions.  
B. Woman running.  
Graffito Δ.
29. CAB. D. MÉD. 365. Nolan amphora: h. 0.325.  
*Cat.* p. 266: CIG. 7805 b: Luynes, *Descr.* pp. 12-13, pl.  
25 = Reinach, ii, p. 257, 6: *El. Cér.* ii, pp. 46-47, pl. 18:

<sup>1</sup> Same name as Berlin 2209. Cf. Gerhard, *Ant. Bild.* pl. 52.

Panofka, *Eigennam.* pl. ii, 9: *Ann. d. Inst.* 1840, p. 256: Jahn, *Arch. Beiträge*, p. 33, 74: Klein, *LI.* p. 156, 7: Kretschmer, p. 154: Pottier, *Gaz. Arch.* 1885, p. 285, 3: Wernicke in Pauly-Wiss. pp. 1417-1418, s.v. Artemis: Winter, *Jüng. Att. Vas.* p. 20: Beazley, no. 22.

A. Artemis running. ΚΑΥΟΣ ΑΛΛΥΚΟΝ.

B. Woman with torch.

30. CAB. D. MÉD. 367. Nolan amphora: h. 0.332.

*Cat.* p. 267: Luynes, *Descr.* p. 12, pl. 24 = Reinach, ii, p. 257, 5: *El. Cér.* ii, pp. 42-46, pl. 17: *Ann. d. Inst.* 1840, p. 256: Panofka, *Eigennam.* pl. ii, 10: Jahn, *Arch. Beiträge*, p. 33, 74: Winter, *Jüng. Att. Vas.* p. 20: Klein, p. 142: Beazley, no. 23.

A. Apollo running. ΚΑΥΟΣ ΚΑΛΥΙΚΥΕΣ.

B. Youth.

31. CAB. D. MÉD. 368. Nolan amphora: h. 0.33.

*Cat.* p. 268, fig. 52 (A), pl. 12 (B): Beazley, no. 24.

A. Zeus pursuing

B. Woman (Aegina?).

A. ΛΟ ΓΑΙΣ ΚΑΛΥΟ<.

32. CAB. D. MÉD. 392. Pelike. From Girgenti. Formerly in Politi Coll.: h. 0.26.

*Cat.* p. 287: Politi, *Illustr. di uno vaso fitt.* pl.: *Ann. d. Inst.* 1833, p. 172, pl. BC = Reinach, i, pp. 253-254: Gerhard, *Ant. Bild.* i, pl. 58: Luynes, pl. 26: Overbeck, *KM.* (Apollon), p. 62, pl. 19, 27 (A): Roscher, iii, p. 325: *El. Cér.* ii, p. 143, pl. 47: Welcker, *Alt. Denk.* iii, pp. 50-52, pl. 8: Saglio, i, p. 1216, fig. 1570 (A); ii, p. 133, fig. 2350 (Artemis): Winter, *Jüng. Att. Vas.* p. 8: Cavedoni, *Bull. d. Inst.* 1839, p. 92: Welcker, *Ann. d. Inst.* 1840, p. 256: Gerhard, *Aus. Vas.* i, pp. 10, 39; 12, 48: Panofka, *AZ.* 1849, p. 109: Stephani, *CR.* 1873, p. 215; 1875, p. 114, 2: Collignon, *BCH.* 1900, p. 537: Beazley, no. 5.

A. Nike and Apollo with fawn.

B. Nike running with torches.



33. PARIS, LOUVRE G 216. Nolan amphora: h. o.335.  
*Cat.* iii, p. 1025: Beazley, no. 18.  
*A.* Youth with sword attacking  
*B.* Man with stone.  $\text{HO } \Gamma\text{AI}\varsigma \text{ OK}\Lambda\text{O}\varsigma$  (*sic!*).
34. LOUVRE G 370. Stamnos. Formerly Campana ser. iv, 54.  
*Cat.* iii, p. 1093: *Mon. d. Inst.* vi-vii, pl. 58, 2 = Reinach, i, p. 157, 2: *Ann. d. Inst.* 1861, p. 293: Welcker, *Alt. Denk.* v, pl. 24 a: Overbeck, *KM.* (Apollon), p. 62, no. 3, pl. 19, no. 28 (fig. of Apollo): Beazley, no. 43: Roscher, iii, p. 324.  
 Continuous frieze: assemblage of gods. Zeus, Hebe, Apollo, Hera, Hermes, Poseidon, Athena, Hades, and Aphrodite.
35. PARIS, PETIT PALAIS. Formerly in Vitali Coll. Stamnos.  
 Lenormant, *Coll. Dutuit*, pl. 17: Beazley, no. 46.  
*A.* Poseidon pursuing woman.  
*B.* Woman running.
36. PETROGRAD 640 (St. 1641). Stamnos: h. o.33. The vase has been much restored.  
*Cat.* (Stephani) ii, p. 243; (W.) p. 88: Gerhard, *Akad. Abhand.* i, p. 62, no. 4: Heydemann, *Vaso Caputi*, p. 9: *Ann. d. Inst.* 1859, p. 297, pl. GH = Reinach, i, p. 301 (Reinach falsely places the vase in the Louvre): Beazley, no. 44 (wrong number given).  
*A.* Herakles in Olympos.
37. PETROGRAD 701 (St. 1732). Nolan amphora. From Campana: h. o.32.  
*Cat.* (St.) ii, p. 288; (W.) p. 89: *CIG.* 7828: Beazley, no. 20, fig. 49: *AZ.* 1847, p. 189, no. 9: Klein, *LI.* p. 141.  
*A.* Nike with torch.  $\text{H}\Pi\Gamma\text{PO} + \varsigma\text{EN}\text{O}\varsigma \text{ KAVO}\varsigma$ .  
*B.* Woman.
38. PHILADELPHIA 82.59. Nolan amphora. From Nola: h. o.345.  
 Beazley, no. 19.  
*A.* Athena and youth.  
*B.* King.

39. PROVIDENCE, R. I. SCHOOL OF DESIGN. Neck amphora (twisted handles): h. 0.55.  
 Gerhard, *Aus. Vas.* pl. 24 = Reinach, ii, p. 27, 1-2:  
*El. Cér.* ii, p. 33, pl. 13: Beazley, no. 1.  
 A. Apollo. B. Woman with oinochoë (Artemis?).
40. ST. LOUIS, CITY ART MUSEUM. Nolan amphora: h. 0.301.  
 Furtwängler, *ND.* iii, p. 244, no. 9 ('epoch of Douris'):  
 Beazley, no. 13.  
 A. Zeus pursuing Ganymede (?).  
 B. Youth with lyre, running.
41. SYRACUSE 21972. Lekythos. From Gela: h. 0.385.  
 Orsi, *Mon. Ant. Linc.* 1907, p. 337, pl. 12: Per. and Chip.  
 x, p. 651, fig. 358: Beazley, no. 28.  
 Woman laying clothes on chair. Senseless inscriptions.
42. TERRANOVA, COLL. CAV. CESARE NAVARRA-SALONIA. Lekythos. From Gela: h. 0.36.  
*Bull. d. Inst.* 1867, p. 233, xxiv: Benndorf, *GSV.* p. 101,  
 pl. 49, 1: Beazley, no. 40.  
 Woman running with oinochoë and phiale.
43. TERRANOVA, COLL. CAV. CESARE NAVARRA-SALONIA. Lekythos. From Gela: h. 0.35.  
*Bull. d. Inst.* 1867, p. 235, xxix: Benndorf, *GSV.* p. 101,  
 pl. 49, 5: Beazley, no. 29.  
 Woman binding her head, and girl.
44. TERRANOVA, COLL. CAV. CESARE NAVARRA-SALONIA. Lekythos. From Gela: h. 0.25.  
*Bull. d. Inst.* 1867, p. 233, xxi: Benndorf, *GSV.* p. 100,  
 pl. 48, 1: Duruy, *Hist.* ii, p. 351: Klein, *LI.* p. 140, no. 3:  
 Roscher, iii, p. 331: Beazley, no. 34.  
 Nike flying with wreath. ΝΙΚΕ ΝΙΠΓΟΝ  
 <ΑΥΟΣ>
45. ROME, VATICAN 491 (86). Neck amphora (twisted handles):  
 h. 0.49.  
*Mus. Greg.* ii, pl. 59, 2 (63, 2): Helbig-Reisch, *Führer*, i,  
 p. 308: Beazley, no. 2.  
 A. Citharode. B. Youth.

46. VIENNA, Hofmuseum. Nolan amphora.

Beazley, no. 10.

A. Silen pursuing maenad.

B. Silen.

47. ? Lekythos. Formerly in Paris market, Rollin: h. 0.405.

DeWitte, *Gaz. Arch.* 1876, pp. 141-143, pl. 34: Beazley, no. 37.

Menelaos pursuing Helen (?). Senseless inscriptions.

#### SUBJECTS

Myth., 2, 3, 4, 5, 6, 8, 9, 10, 12,  
13, 14 ?, 23, 24 ?, 26, 28, 29,  
30, 31, 32, 34, 35, 36, 37-40,  
44.

Heroic, 9 *bis*, 21, 47.

Bacchic, 17-19, 22, 46.

Military, 33.

Komastic, 16.

Genre, 1, 3 *bis*, 7, 11, 15, 20, 25,  
27, 41-43, 45.

#### SHAPES

Panathenaic 8.

Nolan, 6, 7, 9-13,  
16, 18, 19, 22, 28,  
29-31, 33, 37, 38,  
40, 46.

Neck, 39, 45.

Cross between Pan-  
athenaic and pe-  
like, 20.

Amphora

Pelike, 32.

Stamnos, 15, 34-36.

Lekythos, 1, 3-5, 14, 23-27,  
41-44, 47.

Oinochoë, 17, 21.

Kylix, 2.

## PSIAX

Klein, p. 134.

Hoppin, *AJA.* 1895, pp. 485-493.

Von Stern, *Arch. Anz.* 1894, p. 180.

Nicole, *Corpus* 64.

Psiax, the painter for the potter Hilinos, belongs to the transitional period between the b.f. and r.f. styles. Two eye kylixes (2\* and 3\*) are signed by him alone, curiously enough with the name only, the verb being omitted, and two alabstra (1\* and 4\*) together with Hilinos. The eye kylixes are of the mixed technique, the others r.f.

1\*. KARLSRUHE 242. Alabastron: h. 0.147.

*Cat.* p. 58.

Fröhner, no. 120.

Welcker, *Rhein. Mus.* i, p. 322, note 10.

Brunn, *KG.* ii, p. 700.

DeWitte, *Rev. Phil.* ii, pp. 478, 496.

Creuzer, *Ein altattisches Gefäss* (*Archaeologie* iii, pl. i).

Panofka, *Vasenb.* pl. iii, 9 and 10.

*CIG.* 8226.

Klein, p. 134.

Hoppin, *AJA.* 1895, p. 486, figs. 76 and 77.

Nicole, *Corpus* 64, no. 3: 89, no. 1.

A. Apoxyomenos. ΗΙΥΙΝΟΞ ΕΓΟΙΕΞΕΝ.

B. Maenad with krotala. ΦΞΙΑ + Ξ ΕΛΡΑΦΞΕΝ.





2\*. MUNICH (Jahn 1240). Eye kylix: h. 0.117, d. 0.317.

*Cat.* (Jahn) p. 349.

Hoppin, *AJA.* 1895, pp. 485-493, pl. 22, figs. 78-80.

Klein, *Euphronios*, p. 295, no. 19.

Nichols, *AJA.* 1902, p. 328, no. 6.

Hauser, *Jhb.* 1895, p. 197, no. 26 (A).

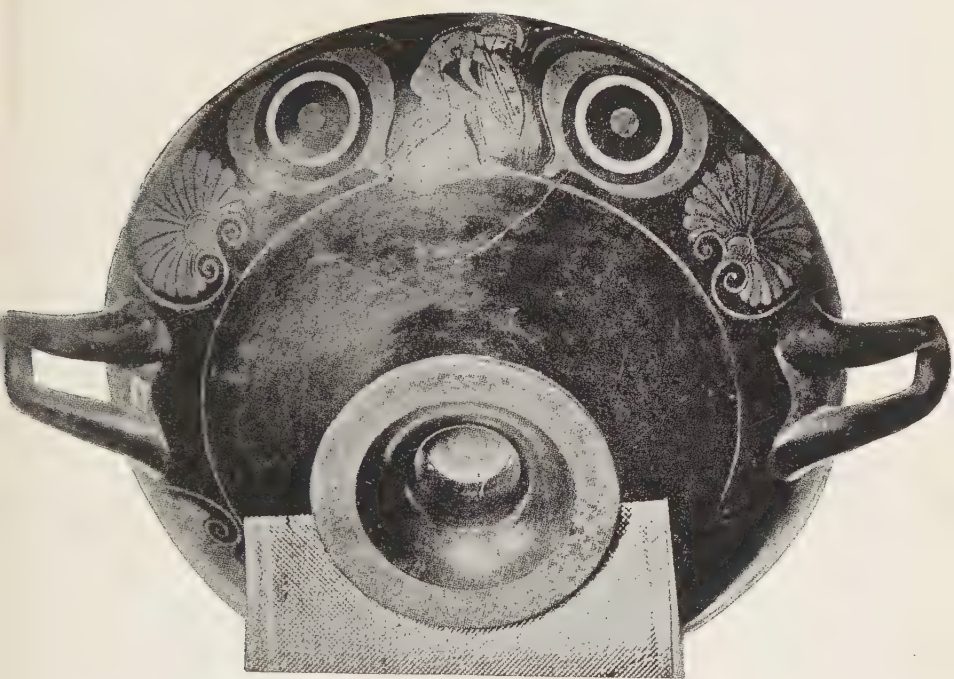
Hartwig, p. 21, no. 7.

Nicole, *Corpus* 64, no. 2.

I. b.f. Silen running with wine-skin.

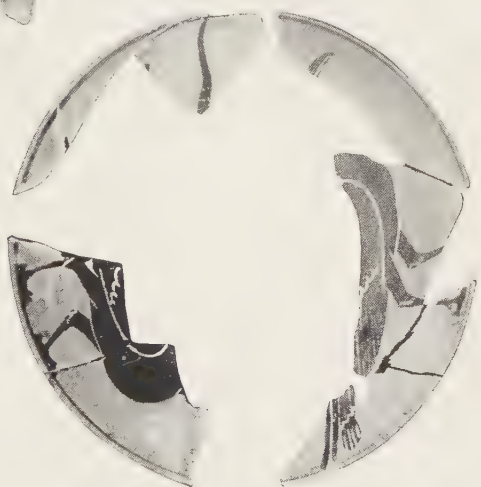
A. r.f. Warrior.

B. r.f. Nose.  $\phi \leq 1A + \angle$ .



- 3\*. NEW YORK 14.146.2. Eye kylix: h. 0.108, d. 0.315.  
*Bull. Metr. Mus.* 1915, no. 5, p. 26, 100, p. 98, fig. 1.  
 Beazley, *VA.* p. 6.  
 Nicole, *Corpus* 64, no. 1.  
*I.* b.f. Two large birds. Very fragmentary.  
*A.* r.f. Pegasos.  
*B.* r.f. Nose.  $\phi \leq |A| + \leq$ .





4\*. ODESSA. Alabastron.

Von Stern, *Arch. Anz.* 1894, p. 180 (fig.).

*AJA.* 1895, p. 485.

Nicole, *Corpus* 89, no. 2.

A. Warrior. ΗΙΥΙΝΟΞ ΕΓΟΙΕ.

B. Amazon testing arrow. ΦΞΙΑ + Ξ ΕΛΡΑΦΕ.

Both inscriptions incised.

#### SUBJECTS

Athletic, 1\*.

Heroic, 4\*.

Bacchic, 1\*, 2\*.

Military, 2\*, 4\*.

Animals, 3\*.

#### SHAPES

Alabastron, 1\*, 4\*.

Eye kylix, 2\*, 3\*.



## PYTHON

Python is known to us only as a potter, and no independent signatures of his exist. He signs in conjunction with the following painters: Epiktetos, 10\*; Douris, 25\*, 30\*, 31\*.

## THE SEE-SAW PAINTER

Beazley, *VA.* pp. 119-120.

To a mannerist of the late archaic period, a contemporary of the Pan Master, Beazley has given the name from a fragment in Boston.

1. ATHENS CC. 1173 (1691). Kalpis: h. 0.26.  
*Cat.* (CC.) p. 367, pl. 40: Heydemann, *Griech. Vasen.* pl. viii, 1: Beazley, no. 19.  
*A.* Theseus and Minotaur.
2. ATHENS CC. 1182 (962, C 537.1427). Pelike. From Corinth: h. 0.30.  
*Cat.* p. 372: Heydemann, *Griech. Vasenbild.* p. 1, note 13 f, fig. 2, pl. 1: Beazley, no. 14.  
*A.* Boy between youth and man.  
*B.* Same.
3. BOSTON 10.191 *A.* Hydria (fragment).  
*Bull. Mus. F. A.* ix, p. 54: *Ann. Rep. Mus. F. A.* 1910, p. 64: Beazley, no. 16, fig. 75.  
*A.* Girls playing see-saw.
4. BRUSSELS R 305 (205). Column krater.  
*Cat.* p. 92 (calls vase Sicilian): Beazley, no. 8.  
*A.* Theseus and Minotaur.  
*B.* Two athletes and trainer.
5. CASTLE ASHBY. Column krater.  
 Beazley, no. 1.  
*A.* Athena mounting chariot and Dionysos.  
*B.* Two athletes and trainer.
6. DEEPDENE 105.<sup>1</sup> Column krater: h. 0.407.  
*Sale Cat.* p. 18: Tischbein, iv, pl. 59 = Reinach, ii, p. 333, 2: Beazley, no. 5: Panofka, *Bild. Ant. Leb.* pl. 4, 1 (*A*).  
*A.* Man offering ball and lyre to youth.  
*B.* Youth.

<sup>1</sup> Acquired at the recent sale by the Fitzwilliam Museum, Cambridge.

7. DEEPDENE 45.<sup>1</sup> Pelike: h. 0.355.  
*Sale Cat.* p. 11: Dubois-Maisonneuve, iii, pl. 54, 3: Beazley, no. 12: Saglio, iv, p. 915, fig. 5977 (A): Duruy, *Hist.* ii, p. 237 (A).  
 A. Farmer taking pigs to market.  
 B. Youth and man.
8. LECCE 71. Column krater.  
 Beazley, no. 7.  
 A. Woman playing flute and girl dancing.
9. LEWES, WARREN COLL. Column krater. From Akragas (Girgenti): h. 0.41.  
 Beazley, no. 6: *Van Branteghem Sale Cat.* no. 63: *Cat. Durand*, no. 661.  
 I. b.f. Animal frieze on rim.  
 A. Komos with nude woman. B. Same.
10. LONDON, BRIT. MUS. E 172. Kalpis. From Cameiros, Tomb F 151: h. 0.286.  
*Cat.* iii, p. 155: *Ann. d. Inst.* 1878, p. 284, pl. O = Reinach, i, p. 340, 5-6: Keller, *Tiere*, p. 146: Girard, *Éduc. Athén.* p. 109, fig. 7: Hartwig, p. 443, note 1: Saglio, ii, p. 470, fig. 2601: Beazley, no. 17.  
 A. Music lesson. ΚΑΥΟΣ. On stele ΚΑΥΟΣ.
- 10bis. BRIT. MUS. E 260. Amphora. From Cameiros, Tomb F 117: h. 0.357.  
*Cat.* iii, p. 196: Beazley, no. 21.  
 A. Bearded man and hetaira. B. Youth and woman.
11. BRIT. MUS. E 436<sup>(2)</sup>. Pelike (fragment). From Naukratis.  
*Cat.* iii, p. 266: Beazley, no. 15.  
 A. Head of man.
12. MUNICH 2346 (Jahn 293). Pelike.  
*Cat.* (Jahn) p. 85 (graffito on pl. x): Beazley, no. 13.  
 A. Komos. B. Same.  
 Graffito ΑΑΛ.

<sup>1</sup> Acquired at the recent sale by the Fitzwilliam Museum, Cambridge.

13. NEW YORK 06.1021.152. Column krater.  
     Sambon, *Coll. Canessa*, pp. 28-29, no. 89, pls. 8-9: Beazley, no. 9.  
     *A.* Silen pursuing maenad.  
     *B.* Silen with horn.
14. PALERMO 2549. Column krater: h. 0.40.  
     Beazley, no. 3.  
     *A.* Youth, boy, man, and boy holding ball.  
     *B.* Two youths at herm.
15. PALERMO 710. Column krater: h. 0.42.  
     Beazley, no. 10.  
     *A.* Woman playing flute and man with kylix.  
     *B.* Man with stick.
16. PARIS, CAB. D. MÉD. 414. Column krater: h. 0.40, d. 0.357.  
     *Cat.* p. 305, pl. 16 (*A*): Beazley, no. 4.  
     *A.* Man offering ball to youth.  
     *B.* Youth.
17. PARIS, LOUVRE G 355. Column krater: h. 0.46.  
     *Cat.* iii, p. 1091: Beazley, no. 11.  
     *A.* Symposium.  
     *B.* Same.
18. PETROGRAD. Kalpis.  
     *Ant. d. Bosp. Cimmer.* ii, p. 69, pl. 63 a, no. 4: Beazley, no. 20.  
     *A.* Goddess mounting chariot, Hermes and others.
19. PETROGRAD, COLL. COUNTESS SHUVALOFF. Column krater.  
     Beazley, no. 2.  
     *A.* Ariadne mounting chariot, and Dionysos.  
     *B.* Amphitrite mounting chariot, and Poseidon.
20. SCHWERIN 1294. Kalpis.  
     Beazley, no. 18.  
     *A.* Music lesson.

## SUBJECTS

Myth., 5, 18, 19.  
 Heroic, 1, 4.  
 Bacchic, 13.  
 Genre, 2, 3, 4, 6, 7, 8, 10-11,  
 14, 15, 16, 20.  
 Athletic, 5.  
 Komastic, 9, 12.  
 Symposium, 17.

## SHAPES

Amphora, 10 *bis*.  
 Pelike, 2, 7, 11, 12.  
 Hydria { b.f. form, 3.  
 Kalpis, 1, 10, 18, 20.  
 Krater, Column, 4, 5, 6, 8, 9,  
 13-17, 19.



## SIKANOS

Practically nothing is known about the potter Sikanos. His only signature was on a plate which has now disappeared, of which we have a drawing. To judge from the style his painter must have belonged to the Epiktetan cycle.



- 1\*. ? Plate. Formerly in Canino Coll. From Vulci.  
 Rossbach, *Röm. Mitt.* 1888, pp. 61 ff., pl. i (from a drawing in the *Apparatus* of the German Institute, Rome).  
 Welcker, *Rhein. Mus.* n.f. vi, p. 390 (correct reading).  
 Braun, *Bull. d. Inst.* 1844, p. 44 (artist called Silanion).  
 Brunn, *KG.* ii, p. 733 (confirms Welcker's reading).  
 Klein, p. 116. Kretschmer, p. 75, note 4.  
 Nicole, *Corpus* III. CIG. 8289.
- I. Artemis, bow in l., flower in r. >IKANOS< ΕΓΟΙΕ<ΕΝ.

## SKYTHES

Klein, p. 114.

Rizzo, *Mon. Piot*, xx, pp. 101-133.

Pottier, *Louvre Cat.* pp. 891-895: idem, *Mon. Piot*, ix, pp. 135 ff.; x, pp. 49-54.

Nicole, *Corpus* 65.

Perrot and Chipiez, x, pp. 581 ff.

Beazley, *VA.* p. 21.

F.R. ii, pp. 182-185.

The artist Skythes is another member of the transitional period from the b.f. to the r.f. styles as we have works in both techniques by him. Only one undisputed r.f. signature of his exists and there is considerable dispute whether the Berlin (1\*) and Louvre (Epilykos 2\*) fragments bear his signature or that of Epilykos. A kylix, formerly in the Van Branteghem Collection (3\*), which bore the name of Skyes has now disappeared, and as no representation of it exists it is impossible to say whether it is by him or not. However, from the fact that mistakes in the names are so common and the name itself is unusual there seems to be good reason for regarding 3\* as a work of his hand.



1\*. BERLIN 4041.1. Kylix (fragments).

*Cat.* p. 1024.

P. J. Meier, *AZ.* 1884, p. 240, no. 3, pl. 17, 1-2 =  
Reinach, i, p. 454, 8-9.

Buschor, *Jhb.* 1915, pp. 36-40.

*Arch. Anz.* 1914, pp. 87-90.

F.R. ii, p. 182, fig. 62.

Rizzo, *Mon. Piot*, xx, p. 141.

Klein, p. 114, 2.

Nicole, *Corpus* 75, no. 2 (under Epilykos).

Beazley, no. 6.

There is considerable doubt whether the signature should be regarded as that of Epilykos or Skythes.

A. Youths. ΕΓ[Ι]W[KO<] . . . . . Φ<EN.

B. Komos. EN.



2\*. ROME, VILLA GIULIA. Kylix. From Caere: h. 0.075, d. 0.197.

Rizzo, *Mon. Piot*, xx, pp. 103-107, figs. 1-2, pl. 6 (ext.), 7, 2, (I).

Per. and Chip. x, pp. 580-581, figs. 331 (I), 332 (ext.).

Buschor, p. 156, fig. 111 (I).

Beazley, no. 1.

Nicole, *Corpus* 65, no. 4.

I. Komast.  $\Sigma\text{KV}\Theta\text{E}\Sigma\text{E}\Lambda\text{RA}\Theta\Sigma\text{EN}$ .

A. Theseus and Prokrustes.  $\Lambda\text{VO}\Sigma$ .

B. Theseus and the sow of Krommyon.  $\text{E}\Gamma\text{I}\text{V}\text{VKO}\Sigma\text{K}\Lambda\text{VO}$ .

3\*. ? Kylix. Formerly in Van Branteghem Coll. From Caere: d. 0.295. The kylix is very fragmentary.

*Van Branteghem Sale Cat.* no. 41.

Nicole, *Corpus* 65, no. 6.

This vase has disappeared. It is not mentioned by either Rizzo or Beazley.

I. Silen.  $\Sigma\text{KVE}\Sigma\text{E}[\Gamma]\text{OE}\Sigma\text{EN}$ .

A. Athletes.

B. Warriors in combat (incomplete).



# ATTRIBUTED VASES

4. ATHENS A 202. Kylix (fragment).  
Beazley, no. 5.  
A. Column krater and youth to r.
5. BERLIN 4041.2. Kylix (fragments).  
*Cat.* p. 1025 (considers style different from 4041.1):  
P. J. Meier, *AZ.* 1884, pl. 17 = Reinach, i, p. 454, 8-9:  
Rizzo, *Mon. Piot*, xx, p. 141: Beazley, no. 7.  
A. Diskobolos.  
B. Silen.
6. BOSTON 10.198. Kylix (fragmentary).  
*Ann. Rep. Mus. F. A.* 1910, p. 63: *Bull. Mus. F. A.* ix, p. 52  
(I): Pottier, *Mon. Piot*, ix, pp. 161-162: Rizzo, *Mon. Piot*, xx, p. 127, iii, pl. 8, 1 (I), (attr. to Epilykos): Beazley, no. 8: Nicole, *Corpus* 65, attributions, no. 2.  
I. Sphinx. ΕΓΙΨΚ[ΟΣ] ΚΑΥΟΣ.  
A. Silen and maenad } between Pegasoi.  
B. Komast }
7. BOSTON 10.201. Kylix (fragment).  
*Ann. Rep. Mus. F. A.* 1910, p. 63: Pottier, *Mon. Piot*, ix, p. 167: Rizzo, *Mon. Piot*, xx, p. 127, note 1 a: Beazley, *VA.* p. 22.  
I. Silen and maenad. ΕΓΙΨΚΟ.
8. PARIS, LOUVRE F 129. Kylix. From Etruria: h. 0.08, d. 0.22.  
*Cat.* iii, p. 764: *Album*, ii, p. 109, pl. 73: *Cat. Campana*, ser. vii, 755: Pottier, *Mon. Piot*, ix, pp. 157-158: Rizzo, *Mon. Piot*, xx, pp. 124 ff., fig. 6 (I), 7 (A): Per. and Chip. x, pp. 278-279, fig. 183 (I): Wernicke, p. 32, 1: Klein, p. 115, 3: Beazley, no. 9.  
I. r.f. Komast with pointed amphora. ΕΓΙΨΚΟΣ ΚΑΥΟΣ  
A. b.f. Herakles.  
B. b.f. Kyknos.

9. LOUVRE G 11. Kylix.

*Cat.* iii, p. 894: Pottier, *Gaz. Arch.* 1888, p. 172; idem, *Mon. Piot*, ix, pp. 160 ff.: Rizzo, *Mon. Piot*, xx, p. 127, iv, fig. 8 (*B*), 137, fig. 13 (detail of *A*): Wernicke, p. 32, 3 (mentions wrongly a central picture).

*I.* Missing.

*A.* Herakles resting at foot of a tree.

*B.* Silens, maenads, and youths. ΕΡΙΨΥΚΟΣ ΚΑΥΟΣ.

10. LOUVRE G 12. Kylix (fragment).

*Cat.* iii, p. 894 (attr. to Epilykos): Beazley, no. 3.

*I.* Youth putting on greaves. ΕΡΙΨΥΚΟΣ ΚΑΥΟΣ.

11. LOUVRE G 13. Kylix: h. 0.09, d. 0.25.

*Cat.* iii, p. 894: Pottier, *Mon. Piot*, ix, p. 166, K, fig. 9 (*I*): idem, *Gaz. Arch.* 1888, p. 172: F.R. ii, p. 184, fig. 64 (*I*): Rizzo, *Mon. Piot*, xx, pp. 128-130, fig. 9 (*I*), (does not commit himself definitely to the attribution): Wernicke, p. 32, 5.

*I.* Youth and woman. ΕΡΙΨΥΚΟΣ ΚΑΥΟΣ.

*A* and *B.* Obscene: man and woman.

12. LOUVRE CA 1527. Kylix. Formerly in Rayet Coll. From Tanagra: h. 0.08, d. 0.19.

Rayet Coll. 159 (acc. to Rayet the kylix was found in the same tomb with four others each bearing the same name): Pottier, *Mon. Piot*, ix, p. 167, M; x, p. 50, fig. 1: Rizzo, *Mon. Piot*, xx, p. 126, ii, pl. 7, 2: Wernicke, p. 32, 3: Klein, 115, 4: Nicole, *Corpus* 65, attributions, no. 1.

*I.* Warrior. ΕΡΙΨΥΚΟΣ ΚΑΥΟΣ.

SUBJECTS

Myth., 6.

Heroic, 2\*, 8, 9.

Bacchic, 3\*, 5, 6, 7, 9.

Military, 3\*, 10, 12.

Athletic, 3\*, 5.

Komastic, 1\*, 2\*, 4, 6, 8.

Genre, 11.

SHAPES

Kylix, 1\*-3\*, 4-12.

OTHER ATTRIBUTIONS

Epilykos 2\*.

## SMIKROS

Gaspar, *Mon. Piot*, ix, pp. 15 ff.

Klein, *LI*. p. 127.

Perrot and Chipiez, x, pp. 518-523.

Nicole, *Corpus* 112.

Two stamnoi with the signature of the artist Smikros have survived to us. They are creditable works of a minor painter of the Euphronian cycle. Perrot, however, believes that the Louvre amphora G 107 (Euphronios 31) commonly attributed to Euphronios bears a complimentary reference to Smikros and shows his standing among the painters of his time. In view of his work as shown by the two surviving vases, Perrot's estimate of him seems slightly exaggerated. Three *καλός* names are used by him, Pheidiades, Eualkides, and Antias.

1\*. BRUSSELS 119. Stamnos. Formerly in Campana Coll.:

h. 0.37, d. 0.205.

*Cat.* p. 127, no. 119.

*Bull. des Mus. Roy.* 1903, p. 52, with cut.

Nicole, *Corpus* 112, no. 1.

Gaspar, *Mon. Piot*, ix, pp. 15 ff. fig. 1, pls. 2-3, graffito on p. 26.

*AZ.* 1865, p. 20, note 36.

Pottier, *Gaz. Arch.* 1888, p. 177, note 1: idem, *Douris*, fig. 3 (A).

Per. and Chip. x, pp. 518-523, figs. 291 (A), 292 (B).

Wernicke, p. 30, 4: idem, *BPW.* 1889, p. 778.

Klein, *LI*. p. 127, 1.

Hackl, p. 45, no. 502.

F.R. ii, p. 10.

A. Three couples on couches. +ΟΡΟ ΦΕ·ΔΙΑΔΕΣ (r.)  
HEVIKE ΣMIKPOΣ ΡΟΔΕ . . ΑΥ ΣMIKPOΣ ΕΛ[P]ΑΦΣΕ.

B. Man and youth each carrying an amphora. EVADX . .  
EVEVΘON (r.) ANTIAΣ ΚΑΥ . . Ε·ΑΥΚ·ΔΕΣ ΚΑΥΟΣ.

Graffito 





2\*. LONDON, BRIT. MUS. E 438. Stamnos. Formerly in Van Branteghem Coll. From Todi: h. o.347.

*Cat.* iii, p. 267.

*Van Branteghem Sale Cat.* no. 47, pls. 6-9.

Gaspar, *Mon. Piot*, ix, p. 27.

Kretschmer, p. 127, note 5.

Klein, *LI.* p. 127, 2.

Nicole, *Corpus* 112, no. 2.

Hackl, p. 45, no. 503.

A. Athena interfering between Ajax and Hektor. AIAΣ  
EKTCP (r.) .ΘENAA ANTIAΣ KAVOΣ ΣM[Ι]KPOΣ  
ΕΛΡΑΘΣΕΝ ΘΕΙΔΙΑΔΕΣ ΚΑ. . .

B. Combat over fallen warrior. EVP·MA+·Σ TA·AM·  
EI[Δ]ΙΑΔΕΣ KAVOΣ.

Graffito Δ.

#### SUBJECTS

Heroic, 2\*.

Military, 2\*.

Symposium, 1\*.

#### SHAPES

Stamnos, 1\*-2\*.

#### OTHER ATTRIBUTIONS

Euphronios 16, 31.



## SOKLES

The potter Sokles has generally been regarded as a b. f. master since both Klein and Nicole give to him a kylix, a plate (erroneously called a kylix by Nicole), and a fragment, in that technique. The Louvre plate, formerly in the collection of Abbé Thédénat in Paris, is, however, r.f. not b.f., and is so listed in the *Bull. d. Inst.*

The incised signature is open to grave suspicion and is regarded by Pottier (so he informs me by letter) as a forgery,<sup>1</sup> since it is not usual for signatures of this period to be incised or in a straight line. But the style of the drawing agrees with that of a master in the transitional period and the signature may possibly be genuine.



I.\* PARIS, LOUVRE CA 2182. Plate: d. 0.23. From Vulci.

Noël des Vergers, *Coll. d'Antiques*, no. 141.

*Bull. d. Inst.* 1851, p. 171.

Klein, p. 79, no. 2.

Nicole, *Corpus* 46, no. 3.

Man leading a horse. Above, the signature incised <OKVEE<  
EPOIE<EN.

<sup>1</sup> Although the signature is probably a forgery, it seemed best to insert the vase here in order to correct Klein's error in listing it among the b. f. vases.

## SOSIAS

Klein, p. 147.

Hauser, F.R. iii, pp. 13-22.

Per. and Chip. x, pp. 503-513.

Nicole, *Corpus* 113.

Buschor, p. 164.

The potter Sosias is known to us from two kylixes in Berlin, one of which (1\*) has been responsible for the most voluminous literature in ceramics except possibly the Meidias hydria.

Who the artist of his vases was has never been definitely settled; the latest theory (supported by Hauser, Beazley, and Miss Radford) which seems most probable, is that Euphronios was the painter. Furtwängler and Hartwig assigned 1\* to Peithinos but as rightly remarked by Hauser that artist belongs to an earlier period of the archaic style.

Buschor, again, considers the vase by another nameless painter whom he calls the Sosias Painter.

1\*. BERLIN 2278. Kylix. From Vulci: h. 0.10, d. 0.32.

Owing to the fact that additional fragments of this vase have been discovered from time to time, the various representations of it may be divided into three groups. The latest is Hauser, F.R. iii, pp. 13-22, pl. 123. Most of the extensive literature may be found on p. 13 as well as on p. 549 of the *Berlin Cat.* The exterior is very fragmentary, about half being missing.

I. Achilles binding the arm of the wounded Patroklos.  
Α + WEVΣ ΓΑΤΡΟΚΛΩΣ.

A. Herakles' entry into Olympos: Zeus, Hera, Poseidon, Amphitrite, Aphrodite, Ares, Dionysos, and a goddess.  
H[EBE] ΑΦ[ΡΟΔΙΤΕ] Α[ΡΕΣ].

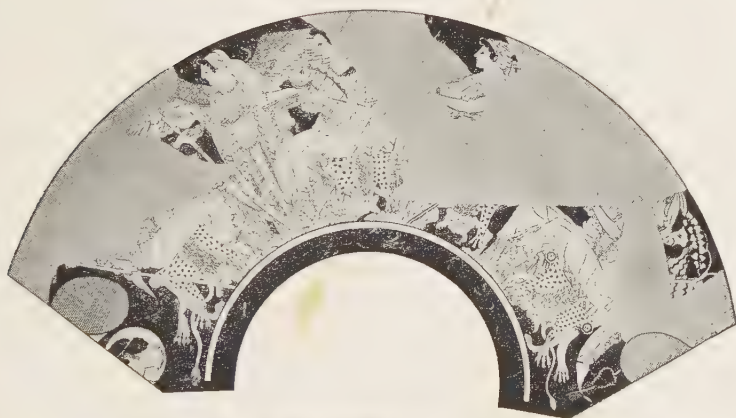
B. Three Horae, Amphitrite, Hestia, Hermes, Artemis, Herakles, and Athena. Circle under handle with female head (Selene?). ΚΑΝΟΣ ΗΟΡΑΙ ΑΦΘΙΤΡΙΤΕ ΗΕΣΤΙΑ  
ΗΕΡΜΕΣ ΑΡΤΕΜΙΔΕΥΕ. All inscriptions retrograde on exterior.

Signature around foot ΣΟΣΙΑΣ ΕΓΟΙΕΣΕΝ.





Σ Ο Σ Ι Δ Σ Ε Ρ Ο Ι Ε Σ Ε Ν



## ILLUSTRATIONS, 1ST PERIOD

- Mon. d. Inst.* i, pls. 24-25 = Reinach, i, pp. 70-71.  
 Müller, *Denkmäler* (1835), i, pl. 45, no. 210.  
 Guigniaut, *Religions*, pl. 218 (*I*).

## 2ND PERIOD

- Gerhard, *Trinkschalen*, pls. 6-7.  
 Müller-Wieseler<sup>2</sup>, i, pl. 45, no. 210.  
 Panofka, *Vasenbild.* pl. iii, 6.  
 Gerhard, *Ges. Abh.* ii, pl. 15 (ext.), p. 198.  
 Schreiber, *Bilderatl.* pl. 34, 9 (*I*).  
 Baumeister, i, 8; iii, pl. 92, fig. 2398.  
 Overbeck, *HG.* p. 297, pl. 13, 8.  
*Rev. Arch.* 1865, pl. 23, 1.  
 Saglio, i, p. 1110, fig. 1400 (*I*); iii, p. 252, fig. 3876 (Horae), p. 1307, fig. 4530 (*I*).  
 Roscher, i, p. 2725 (*A*); iii, p. 1699 (*I*); i, p. 2651 (Aphrodite and Hestia).  
 Rayet and Coll. p. 181, fig. 74 (*A*); p. 185, fig. 75 (*I*).  
 Panofka, *Bild. Ant. Leb.* pl. 7, 10 (*I*).  
 Harrison, *Myth.* p. 384, fig. 18.  
*Ant. Denk.* i, pls. ix-x = Reinach, i, p. 71 (the central picture in Reinach is taken from pl. x: the exterior from the plate in the *Mon. d. Inst.*).

## 3RD PERIOD

- F.R. iii, pl. 123.  
 Buschor, frontispiece (*I*).  
 Hoeber, fig. 53 (*I*).  
 Per. and Chip. x, pp. 503-516, figs. 284 (*I*), 285 (*A*).  
 Bulle, *Der schöne Mensch*, pl. 304 (*I*).  
 Winter, *Kunstgesch. in Bild.* i, pl. 88, 5.  
 Pottier, *Gaz. d. Beaux Arts*, 1912, ii, p. 463 (*I*).



# GENERAL REFERENCES

- Ann. d. Inst.* 1830, p. 232 (Lenormant ext., Luynes int.).  
 Welcker, *Ann. d. Inst.* 1831, p. 424.  
 Müller, *ibid.* 1832, p. 397.  
 Müller, *Kunstarchaeolog. Werke* iii, p. 67.  
*CIG.* 8291.  
 Jahn, *Arch. Aufs.* p. 114: idem, *Telephos u. Troilos*, p. 66.  
 Stephani, *Ausruhende Herakles*, p. 256: idem, *CR.* 1860,  
 p. 79.  
 Michaelis, *Nuove Memorie*, p. 195.  
 Robert, *Comm. Mommsen*, p. 149.  
 Heydemann, *Rhein. Mus.* 36, p. 466.  
 Brunn, *KG.* ii, p. 733.  
 Tümpel, *Fleckeisen's Jahrb. f. Phil.* 11 Suppl. 1880, p. 748.  
 Luckenbach, p. 597.  
 Klein, p. 147.  
 Kretschmer, p. 163.  
 Wolters, *Athen. Mitt.* 1888, p. 105.  
 Rayet, *Études*, pp. 268, 272.  
 Hartwig, p. 241 (agrees with Furtwängler and attributes  
 the vase directly to Peithinos. Klein disagrees with  
 this attribution).  
 Winter, *Jhb.* 1888, p. 66 (attr. to Euphronios).  
 Radford, *JHS.* 1915, p. 112 (same attribution).  
 Beazley, *VA.* p. 31, no. 12 (same attribution).  
 Nicole, *Corpus* 113, no. 1.



2\*. BERLIN 2315. Plate (with tall foot): h. 0.055, d. 0.075.

*Cat.* p. 614.

DeWitte, *Coll. Paravey*, no. 74.

DeWitte, *Gaz. Arch.* 1878, p. 142, pl. 25, 2.

*Ant. Denk.* i, pl. x, 2.

Hauser, *F.R.* iii, p. 13, fig. 6.

Per. and Chip. x, p. 513, fig. 286.

Hartwig, p. 242 (attr. to Peithinos).

Klein, p. 148, 1.

Nicole, *Corpus* 113, no. 2.

*I.* Crouching silen *en face*. ΣΟΙΑΣ ΕΡΟΙΕΣΕΝ.

## SOTADES

Perrot and Chipiez, x, pp. 721-728.

Nicole, *Corpus* 114.

Walters, i, p. 444.

The painter of the vases signed by Sotades as potter, was a contemporary of Hegesiboulos and stands at the transition from the Severe to the Fine Style. His identity is unknown but he must be ranked among the most charming and delightful of the painters of the fifth century.

The potter Sotades has left six vases with his signature which have been preserved, only two of which (4\* and 6\*) have the signature complete. He generally employs the formula *ἐποίησε* though *ἐποίησεν* occurs on 3\*.

The kylixes made by him are the lightest and daintiest of their kind with slender handles shaped like wish-bones. He introduces the unusual form, the phiale mesomphalos (1\* and 4\*), and another new shape, the mastos (9 and 10) is attributed to him with good reason.



1\*. BOSTON 98.886. Phiale mesomphalos. Formerly in Van Branteghem Coll. From Athens: d. o.165.

*Ann. Rep. Mus. F. A.* 1898, p. 74, no. 53.

*Van Branteghem Sale Cat.* no. 159, pl. 35.

Walters, i, p. 444, pl. 40, 1.

Per. and Chip. x, p. 723, fig. 395.

Beazley, *VA.* p. 129.

Nicole, *Corpus* 114, 1.

I. Black rim, the rest white slip. In the center black omphalos with a plastic grasshopper.

A. Eight concentric sunk circles, alternately black, red, and white.

Signature on edge of rim  $\Sigma$ [TAΔE $\Sigma$ ]

E[ΓOIE $\Sigma$ EN]



2\*. LONDON, BRIT. MUS. D 5. Kylix (white ground). Formerly in Van Branteghem Coll.: h. 0.076, d. 0.134. The clay is extremely fine.

*Cat.* iii, p. 391.

Murray, *Wh. A.V.* pl. 16.

*Van Branteghem Sale Cat.* no. 166, pl. 41.

Walters, i, pl. 40, 2 (*I*).

Nicole, *Corpus* 114, no. 4.

Zingerle, *Arch. Epig. Mitt. a. Oester.* 1894, p. 119.

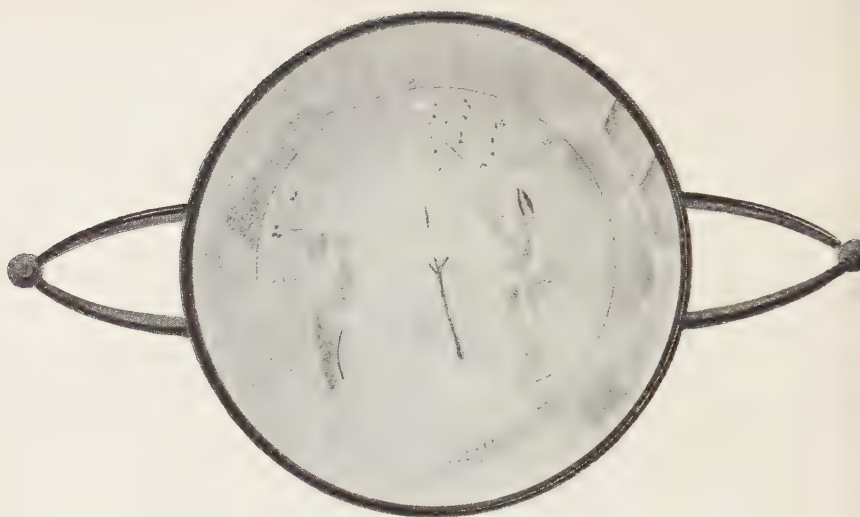
Per. and Chip. x, p. 725, fig. 396.

*Arch. Anz.* 1891, p. 69.

Hartwig, p. 501, no. 24 (for the myth v. Apollodoros iii, 2, 3).

Roscher, iii, p. 2647, no. 1.

*I.* Glaukos and Polydeidos in tomb. ΓΛΑΥΚΟΣ ΠΟΛΥΕΙΔΟΣ  
[ΣΟΤ]ΑΔΕΣ [ΕΓΟΙΕΣΕΝ].



3\*. BRIT. MUS. D 6. Kylix (white ground). Formerly in Van Branteghem Coll.: h. 0.076, d. 0.137.

*Cat.* iii, p. 391.

Murray, *Wh. A.V.* pl. 17.

*Van Branteghem Sale Cat.* no. 164, pl. 39.

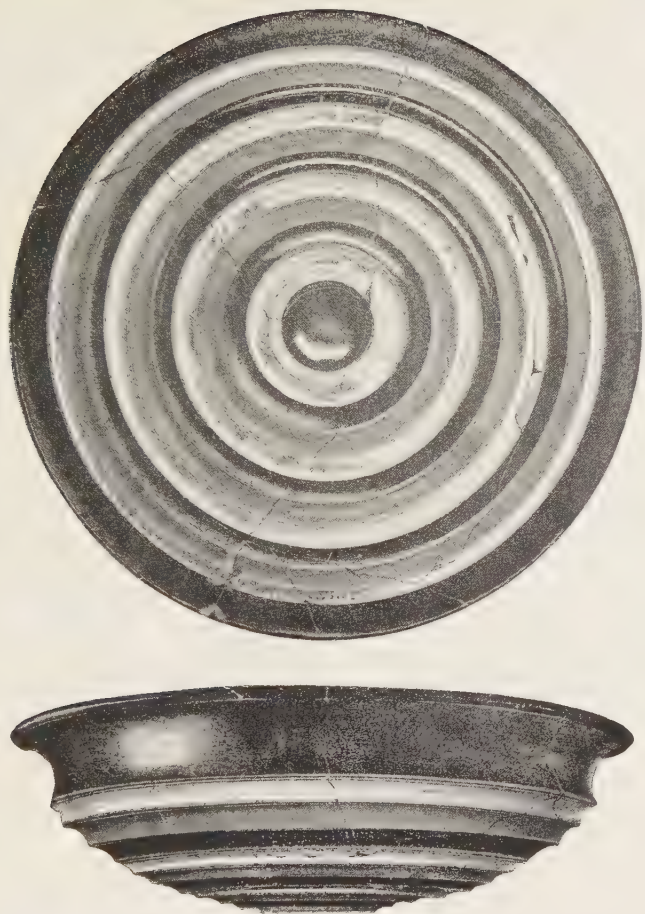
*Arch. Anz.* 1891, p. 69.

Per. and Chip. x, p. 729, fig. 399.

Nicole, *Corpus* 114, no. 3.

Hartwig, p. 501, no. 23.

I. Girl gathering apples. ΜΕΥΙΣΙ . . . ΛΔΟ [ΣΟΤ]ΑΔΕΣ  
ΕΡΟΙΕΣΕΝ



4\*. BRIT. MUS. D 8. Phiale mesomphalos. Formerly in Van Branteghem Coll.: h. 0.051, 0.169.

*Cat.* iii, p. 392.

*Van Branteghem Sale Cat.* no. 160, pl. 36.

Nicole, *Corpus* 114, no. 2.

*I.* Duplicate of Boston 98.886 without the grasshopper.

On rim incised ΣΟΤΑΔΕΣ

ΕΓΟΙΕ



5\*. PARIS, COLL. DZIALYNSKA. Kantharos: h. 0.14.

Longpérier, *Rev. Arch.* 1868, p. 347, no. 5.

Klein, p. 187 ('style of Epigenes').

DeWitte, *Hôtel Lambert*, p. 91, pls. 26-28.

Nicole, *Corpus* 114, no. 5.

A. Silens and maenads. ΣΟΤΑΔΕΣ  
ΕΓΟΙΕ

B. Same.



6\*. PARIS, LOUVRE CA 1526. Rhyton, horse's head (fragment of base). Formerly in Bourguignon Coll. From Capua.

Identically same technique as Brit. Mus. E 788.

*Cat. Vente*, Paris, 11-14 May, 1903, p. 88, no. 389.

Hauser, F.R. iii, p. 92.

*Compte-Rendu Acad. Inscript.* 1903, p. 216.

Nicole, *Corpus* 114, no. 6.

On edge <OT[ΛΔΕ<]

ΕΓ[ΟΙΕ<ΕΝ]

# ATTRIBUTED VASES

## 7. BRUSSELS. Kylix: d. 0.128.

*Cat. des Antiq. Grecques et Romaines, acquis par les Mus. Royaux depuis le 1 janvier 1900*, p. 75, no. 77: *Van Branteghem Sale Cat.* no. 163, pl. 38: Nicole, *Corpus* 114, sec. 1, no. 3.

*I.* Woman in chair and baby in a nursery-chair. White zone around central medallion.

## 8. LONDON, BRIT. MUS. D 7. Kylix (without foot). Formerly in Van Branteghem Coll.: h. 0.026, d. 0.134.

*Cat.* iii, p. 392: Murray, *White Ath. Vas.* pl. 18: *Van Branteghem Sale Cat.* no. 165, pl. 40: Per. and Chip. x, p. 727, fig. 397: *Arch. Anz.* 1891, p. 69: Nicole, *Corpus* 114, sec. 1, no. 4: Hartwig, p. 501, no. 25: Hauser, F.R. iii, p. 94: cf. Roscher, i, p. 472, s.v. 'Archemoros': Beazley, *VA.* 129.

*I.* Death of Archemoros (?). Hippomedon. Hypsipyle, Archemoros and serpent. Opheltes acc. to Hauser.

## 9. BRIT. MUS. D 9. Mastos. Formerly in Van Branteghem Coll.: h. 0.083, d. 0.083. Two-thirds of the vase is restored.

*Cat.* iii, p. 392: Nicole, *Corpus* 114, sec. 1, no. 1: *Van Branteghem Sale Cat.* no. 161, pl. 37.

*I.* Black rim with white slip.

Exterior seven mouldings alternately red, white, and black.

## 10. BRIT. MUS. D 10. Mastos. Formerly in Van Branteghem Coll.: h. 0.083, d. 0.083.

*Cat.* iii, p. 393: *Van Branteghem Sale Cat.* no. 162: Nicole, *Corpus* 114, sec. 1, no. 2.

Identically the same decoration as in D 9. The signature may well have been placed on the missing portion of lip on both D 9 and 10.

11. BRIT. MUS. E 788. Rhyton (in form of sphinx). From Capua. Formerly in Castellani Coll.: h. 0.292, d. of cup, 0.122. Found in the same tomb with the Brygos kylix E 65, the Hieron kotyle E 140, ram's head rhyton E 795 and two Nolan amphorae.

*Cat.* iii, p. 374: Murray, *JHS.* viii (1887), pp. 1 ff. pls. 72-73: *Bull. d. Inst.* 1872, p. 42, no. 3: Nicole, *Corpus* 114, sec. 1, no. 5: Pottier, *Compte-Rend. Acad. d. Inscript.* 1903, p. 216 (attributed to Sotades): Hauser, *F.R.* iii, pp. 92-93, fig. 45 (same attribution): Roscher, iv, p. 1384, 24. Plastic sphinx in white. On the cup a continuous band, Kekrops and his daughters, Erichthonios and Nike. On base: A, silen: B, maenad.

12. BRIT. MUS. E 804. Astragalos. From Aegina: h. 0.12, length 0.16.

*Cat.* iii, p. 380: Stackelberg, *Gräber*, pl. 23: *Gaz. d. Beaux Arts*, 1912, ii, p. 453 (B): Schreiber, *Kulturhist. Bilderatl.* i, pl. 20, 6-7: Overbeck, *HG.* p. 757: Six, *JHS.* 1893, pp. 131-136 (sides A and C on p. 135): Nicole, *Corpus* 114, sec. 1, no. 7: *Bull. d. Inst.* 1829, pp. 77, 125: Jahn, *AZ.* 1845, p. 95: *Mun. Cat.* xxvi: Bolte, *Mon. ad Odys. pert.* p. 37: Robert, *Knöchelspieler*, p. 24: Heydemann, *Knöchelspieler. in Palaz. Colonna*, note 24: E. Schmidt, *Münch. Arch. Stud.* p. 385, note 1: Baumeister, p. 1996, fig. 2145-46: Hauser, *F.R.* iii, pp. 91 ff. (attr. to Sotades), pl. 136: Harrison and MacColl, pl. 40: Roscher, ii, p. 2150, fig. 1 (A and C); iii, p. 178: Saglio, v, p. 31, fig. 6742.

A. Long side: Man and three maidens.

B. Ends: Two groups of three flying maidens.

C. Long side: Four maidens flying.

There is great dispute as to identity of figures. Six calls them 'Auræ.'

13. PARIS, LOUVRE. Rhyton, in form of horse (fragments). From Susa. A duplicate of the Louvre fragment signed by Sotades.

Pottier, *Compte-Rend. Acad. Inscript.* 1902, p. 428 (attr. to Sotades): Hauser, F.R. iii, p. 92 (same attribution): Nicole, *Corpus* 114, sec. 1 no. 6: De Morgan, *Mém. de la civilisation en Perse*, 1900, p. 116, pl. 5.

Persian and wounded Amazon.

14. ROME, VATICAN 559 (103). Kalyx krater (white ground). From Vulci: h. o.32.

*Mus. Greg.* ii, pl. 26, 1 (31, 1): Helbig-Reisch, *Führer*, i, p. 336: Heydemann, *Dionysos Geburt*, p. 24: Walters, i, p. 457: Flasch, *Polychromie d. Vas.* p. 59: Rayet and Coll. p. 223, fig. 84: Roscher, iv, p. 472, fig. 7 (A), p. 502: Furtwängler, *Arch. Anz.* 1891, p. 69 (attr. to Sotades): Per. and Chip. x, p. 733, fig. 402 (A): Duruy, *Hist.* i, p. 753 (A): Müller-Wies. ii, pl. 34, 397.

A. Hermes bringing baby Dionysos to Seilenos.

B. Three nymphs.

#### SUBJECTS

Myth., 12, 14.

Heroic, 2\*, 8, 11, 13.

Bacchic, 5\*, 14.

Genre, 3\*, 7.

#### OTHER ATTRIBUTIONS

Euphronios 2\*.

#### SHAPES

Krater, Kalyx, 14.

Rhyton, 6\*, 11, 13.

Kantharos, 5\*.

Kylix, 2\*, 3\*, 7, 8.

Phiale, 1\*, 4\*.

Astragalos, 12.

Mastos, 9, 10.

## THE SYLEUS PAINTER

Beazley, *VA.* p. 66.

Beazley has given the name of the Syleus Painter to the unknown author of the stamnos in Copenhagen (5). He is a contemporary of the Syriskos and Copenhagen amphora painters.

1. ATHENS N 1043 (12882). Kalpis. Dimensions not given in *Cat.*

*Cat.* (N.) p. 224: Beazley, no. 2.

Demeter and Kore.

2. BERLIN 2182. Stamnos. From Corneto: h. 0.93.

*Cat.* p. 504: *AZ.* 1883, p. 307, pl. 15 = Reinach, i, p. 450, 1-2: Helbig, *Bull. d. Inst.* 1880, p. 50: Beazley, no. 17.

A. Judgment of Paris. Hermes and Aphrodite. KAVE.

B. Dionysos and two maenads. On horn KAV<— (r.).

3. BERLIN 2179. Kalpis. From Vulci: h. 0.405.

*Cat.* p. 500: *CIG.* 7448: Gerhard, *ECV.* pp. 8 ff. pls. 6-7: *WV.* iii, pl. 6: Harrison, *Myth.* Int. fig. 33: Rizzo, *Mon. Ant. Linc.* 1904, p. 55, fig. 18: *Ann. d. Inst.* 1878, p. 90: Jahn, *Arch. Beiträge*, p. 277: Beazley, no. 7: Fölzer, p. 116, no. 211.

Ariadne in Naxos. CE·V< AO··NAIA (r.) Λ[Ι]ONVΞOΞ (r.) ARIANE.

4. BRUSSELS R 204. Pointed amphora. From Vulci (Cucumella).

*Cat. Mus. Ravestein*, i, pp. 180-185: Noël des Vergers, *Étrurie*, pp. 28-30, pls. 32-36: Beazley, no. 13: Winter, *JAV.* p. 71, xv, 1.

Decoration in two rows.

Upper row: A. Theseus and Marathonian bull.

B. Gigantomachy.

Lower row: A and B. Centauromachy.

5. COPENHAGEN. Stamnos. From Orvieto: h. o.31. From same tomb as that which contained the Niobid krater (Louvre G 341).  
*Mon. d. Inst.* xi, pl. 50 = Reinach, i, p. 229, 6-7: Helbig, *Bull. d. Inst.* 1881, p. 277: *ibid.*, 1882, p. 40: Petersen, *Ann. d. Inst.* 1883, p. 59: Beazley, no. 14: Roscher, i, p. 2231; iv, p. 1622 (A).  
 A. Herakles and Syleus.  
 B. Dionysos and two maenads.
- 6 a-b. LEIPZIG. Kalpis (fragments). Both fragments from Caere.  
 Beazley, nos. 5 and 6.  
 a no. 5. Eos and Kephalos.  
 b no. 6. Peleus and Thetis.
7. NEW YORK 11.212.7. Kalpis. From Bolsena: h. o.36.  
 Beazley, no. 4.  
 A. Youth and boy.
8. PALERMO 275. Stamnos. Formerly in Casuccini Coll.: h. o.855.  
 Gerhard, *Aus. Vas.* pl. 148 = Reinach, ii, p. 76, 4-6: Beazley, no. 15.  
 A. Herakles and the hydra.  
 B. Nereus, Hermes, and Athena running.
9. PARIS, CAB. D. MÉD. 440. Kalpis: h. o.38.  
*Cat.* p. 331: DeWitte, *Nouv. Annal.* 1837, pp. 357-372, pl. 9: Luynes, *Desc.* pl. 28 = Reinach, ii, p. 260, 1: Inghirami, *Vas. Fitt.* iv, p. 115 ff. pl. 384: R. Rochette, *Peint. d. Pompei*, p. 79, 2: Creuzer, *Symbolik*, iv, 1, pl. 2: Stephani, *CR.* 1861, p. 15: Müller-Wies. ii, pl. 34, 399: Heydemann, *Dionysos Geburt*, p. 18: *idem*, *Jhb.* 1891, p. 47: Saglio, i, p. 603, fig. 680, s.v. 'Bacchus': Beazley, no. 1: Overbeck, *KM.* (Zeus), pl. i, 19.  
 A. Zeus bringing baby Dionysos to nymphs. ΔΙΟΝ[V]ΣΟΣ  
 ΙΕΥΣ ΚΑΥΟΣ.

10. PARIS, LOUVRE G 181. Stamnos: h. 0.35.  
*Cat.* iii, p. 1018: Beazley, no. 16.  
*A.* Zeus, Hera, and Iris. ΚΛΛ . Ξ.  
*B.* Three komasts.
11. LOUVRE G 225. Pelike: h. 0.335.  
 Not mentioned in *Cat.*: Beazley, no. 10.  
*A.* Zeus and Ganymede (?).  
*B.* Man and youth.
12. LOUVRE G 232. Pelike: h. 0.33.  
*Cat.* iii, p. 1027: Heydemann, *Griech. Vas. Hilfstaf.* i, 1:  
 Beazley, no. 8, fig. 41.  
*A.* Eos (head lost) carrying body of Memnon. . . VOΣ.  
*B.* Man, and woman lifting hydria.
13. LOUVRE G 233. Pelike: h. 0.34.  
*Cat.* iii, p. 1027: Beazley, no. 11. Same motive as Gerhard, *Aus. Vas.* pl. 245.  
*A.* Athena.  
*B.* Man.  
 Graffito on foot V.
14. ROME, VATICAN 500 (102). Kalpis. From Vulci: h. 0.37.  
 Helbig-Reisch, *Führer*, i, p. 312: *Mus. Greg.* ii, pl. 14, 1 (20, 1): Panofka, *Poseidon Basileus u. Athena Sthenias*, pl. no. 4: *El. Cér.* iii, pl. 5: Gerhard, *Aus. Vas.* pl. 12 = Reinach, ii, p. 23, 1-2: Overbeck, *KM.* (Poseidon), p. 237, no. 1, pl. 13, 2: Kretschmer, p. 77: Roscher, iii, p. 2869, 7: Beazley, no. 3: Hackl, p. 69.  
 Design covers body as well as shoulder. Poseidon and Aethra. ΓΟΣΕΙΔΟΝ ΑΙΘΡΑ.  
 Graffito EMAL.
15. ROME, VATICAN. Pelike. From Caere: h. 0.34.  
*Mus. Greg.* ii, pl. 62, 1 (66, 1): Beazley, no. 9.  
*A.* Theseus and Minotaur.  
*B.* Man and youth.

16. WÜRZBURG. Hybrid amphora.

Beazley, no. 12.

A. Citharode and man.

B. Trainer and athlete with halteres.

#### SUBJECTS

Myth., 1, 4, 9, 10, 11, 13, 14.

Heroic, 3, 4, 5, 6 a-b, 8, 15.

Epic, 2, 12.

Bacchic, 2, 5.

Athletic, 16.

Komastic, 16.

Genre, 7.

#### SHAPES

Amphora { Pointed, 4.  
Hybrid, 16.

Pelike, 11, 12, 13, 15.

Stamnos, 2, 5, 8, 10.

Hydria, Kalpis, 1, 3, 6, 7, 9, 14.



## SYRISKOS

Hartwig, pp. 657-680.

Klein, *LI.* p. 130.

Beazley, *VA.* pp. 63-65.

Hartwig called one of his nameless painters the 'Meister mit der Ranke' or 'Twig Master' from a curious twig or tendril which always appears on all the vases he attributes to his hand. Among these attributions he included the astragalos in the Villa Giulia signed by the potter Syriskos which Beazley takes for the foundation of his Syriskos Painter. A number of the Hartwig 'Twig' attributions have already been included under Douris but it has seemed advisable to list under Syriskos those which have not already been so placed. For a discussion of Hartwig's attributions to the Twig Master see Beazley's article in *JHS.* 1919. Beazley further assigns the Brussels kotyle signed by the potter Pistoxenos to the Syriskos Painter. Whoever he was, he may be counted among those who worked at the end of the ripe archaic style.



1\*. ROME, VILLA GIULIA HR 1793 a. Astragalos.

Helbig-Reisch, *Führer*, ii, p. 362.

*Boll. d'Arte*, 1916, pp. 345 ff., figs. 7-8.

Brizio, *Nuov. Antol.* 1889, p. 429.

Hartwig, pp. 678-680 (attr. to the Twig P.).

Hauser, F.R. iii, p. 92.

Beazley, no. 19.

Nicole, *Corpus* 115.

Klein. *LI.* p. 130.

Long sides: A. Nike with flowers. ΞΥΡΙΣΚΟΣ ΕΓΟΙΕΙ  
ΤΙΜΑΡΧΟΣ ΚΑΝΟΣ

B. Eros with flowers.

Short side: C. Lion.



# ATTRIBUTED VASES

2. ATHENS, ACROPOLIS E 2. Kotyle (fragment).  
Beazley, no. 2.  
A. Head of youth. HO.
- 3 a-c. ATHENS, ACROPOLIS G 25, G 236, G 256. Fragments from the Acropolis.  
Beazley, nos. 3, 10, and 11.  
a no. 3 (G 25). Fragment of volute krater. On neck men and athletes.  
b no. 10 (G 236). Fragment of kalpis. Woman seated and woman standing.  
c no. 11 (G 256). Fragment of kalpis. Woman.
4. BERLIN 2305. Kylix: h. 0.08, d. 0.185.  
*Cat.* p. 605 ('Duris Stilart'): Hartwig, p. 659, pl. 72, 1 (attr. to the Twig P.): Nicole, *Corpus* 115, sec. 1, no. 2.  
I. Winged figure carrying youth with lyre.
5. BERLIN (Inv. 4496). Pelike: h. 0.42.  
*Canessa Sale Cat.* pl. 5, p. 29, no. 98: Beazley, no. 13.  
A. Woman at toilette with little naked maid. KAVE HE ΓΑΙΣ.  
B. Man and youth.
6. BOSTON 13.90. Neck amphora (triple handles): h. 0.39.  
*Cat.* p. 156, no. 425: Beazley, no. 16.  
A. Bearded man and youth with lyre.  
B. Same.
7. LONDON, BRIT. MUS. E 161 (719). Hydria. From Vulci.  
Formerly Canino Coll. 1893: h. 0.546.  
*Cat.* iii, p. 147: Overbeck, *HG.* p. 630, no. 117: Fölzer, p. 116, no. 185: Heydemann, *Iliupersis*, p. 30, note 5, i: Beazley, no. 8, fig. 40.  
On shoulder: Symposium. HO ΓΑΙΣ KAVOZ (r.).  
Main picture: Menelaos and Helen. KAVE HO ΓΑΙΣ HO Γ... AVOS KAVOS. All retr. except last word.

8. BRIT. MUS. E 168 (757). Kalpis. From Vulci. Formerly Canino Coll. 549: h. 0.428.  
*Cat.* iii, p. 152: Luce, *AJA.* 1916, p. 468, I, E: Fölzer, p. 116, no. 207: Beazley, no. 12.  
*A.* Herakles and Nemean lion, Athena, and Iolaos. HO  
 ΓΑΙΞ ΚΑΥΟΞ (r.) ΚΑΥΟΞ ΗΟΓΑΥΟΞ ΚΑΥΕ (r.).  
 Graffito on foot √ΑΙ.
9. BRIT. MUS. E 795. Rhyton (ram's head). From Capua. Formerly Castellani Coll. 1873: h. 0.209.  
*Cat.* iii, p. 377: Beazley, no. 20.  
 On cup: Symposium.
- 10 a-b. ORVIETO, MUSEO CIVICO 1040, 1045. Two neck amphorae, triple handles.  
 Beazley, nos. 14 and 15: Cardella, *Cat.* nos. 194 and 193.  
 a (1040), h. 0.385.  
*A.* Dionysos and maenad: *B.* two maenads.  
 b (1045), h. 0.385.  
*A.* youth and man: *B.* same.
11. OXFORD 1912.39. Fragment. Shape of vase doubtful. Fragment has convex curve.  
 Beazley, no. 18.  
*A.* Head of youth.
12. PARIS, CAB. D. MÉD. 418. Kalyx krater. From Girgenti: h. 0.415, d. 0.43.  
*Cat.* p. 309: Milliet-Giraudon, ii, pls. 58-61: Girard, *Peinture*, p. 192, fig. 109 (*A.*): *Mon. d. Inst.* i, pls. 52-53 = Reinach, i, pp. 83-84: Luynes, *Descr.* pls. 21-22: *El. Cér.* iii, p. 22, pls. 9-10: Welcker, *Alt. Denk.* iii, pp. 405-409, pl. 25, 1-2: Farnell, *Cults*, iv, pl. 6 (*A.*): Babelon, *Guide*, p. 265, fig. 117: Saglio, i, p. 1174, fig. 1472 (fig. of Theseus), p. 1356, fig. 1801 (head of Poseidon); iv, p. 1059, fig. 6092 (*A.*): Roscher, i, pp. 1679-1682 (figs.): Overbeck, *HG.* p. 279, pl. 13, 10 (wrong explanation; Achilles bidding farewell to Nereus): Panofka, *Ann. d. Inst.* 1833, pp. 363-365: Brönsted, *Ann. d. Inst.* 1840, pp. 253-255; idem, *Nouv. Annales*, 1836, p. 139: Jahn, *Arch.*

*Beitr.* pp. 31, 64: DeWitte, *AZ.* 1866, p. 132, 15; idem, *Mon. Greccs*, i, p. 9: Pauly-Wiss. i, p. 1966, s.v. 'Amphitrite': d'Eichthal and Reinach, *Bacchylides*, p. 61 (B), 64 (A): Wernicke, *Jhb.* 1892, p. 210: Klein, *Euphronios*, p. 186: Lucas, *Röm. Mitt.* 1901, p. 254, 2: Beazley, no. 6: Saglio, v, p. 536, fig. 7161.

A. Poseidon and Theseus.

B. Three Nereids.

13. ROME, VATICAN 569 (186). Kylix. From Vulci: h. 0.12, d. 0.26.

*Mus. Greg.* ii, pl. 80, 1 (84, 1) incomplete: Helbig-Reisch, *Führer*, i, p. 340: Overbeck, *HG.* p. 34, pl. i, 12 (I): Duruy, *Hist.* i, p. 97 (I): Ray. and Coll. p. 180, fig. 73 (I): *WV.* 1889, pl. 8, 6 (I): Hartwig, pp. 664-667, pl. 73: Braun, *Ruinen und Museen*, p. 823, no. 46: Kretschmer, p. 190, no. 171: *CIG.* 7705: Dümmler, *Rhein. Mus.* 43, p. 359: Saglio, iv, p. 1437, fig. 6547 (I): Roscher, iii, p. 726; iv, p. 476: Harrison, *Prolegomena*, p. 208, fig. 42 (I): Nicole, *Corpus* 115, sec. 1, no. 4.

I. Oedipus and Sphinx. ΟΙΔΙΠΟΔΕΣ ΑΙΤΡΙ (r.) (καὶ τρία?).  
A and B. Silens.

14. ROME, VATICAN. Neck amphora (triple handles).  
Beazley, no. 17.

A. Youth with phiale.

B. Youth.

15. STUTTGART, HAUSER'S COLL. Kylix (fragments).  
Hartwig, p. 661, figs. 71 a-b.

I. Man on couch and hetaira.

A and B. Youths and maidens in conversation.

16. SYRACUSE 15076. Volute krater (fragment).  
Beazley, no. 4.

On neck: Symposium.

17. WÜRZBURG 337 (126). Column krater. From Tarquinii.  
Formerly in Feoli Coll.: h. 0.39, d. 0.30.

*Cat.* iii, p. 81: Gerhard, *Aus. Vas.* pl. 285-286 = Reinach, ii, p. 141: Beazley, no. 7.

On rim of neck b.f. Dionysiac thiasos.

A. Three men and two youths. ΚΑΝΟΞ ΚΑΝΟΞ.

B. Four men.

18. WÜRZBURG 430. Kylix. From Italy: h. 0.09, d. 0.23.  
*Cat.* iii, p. 108 (faulty description): Hartwig, p. 660, pl.  
 72, 3: Nicole, *Corpus* 115, sec. 1, no. 3.

I. Man with hare and boy standing on exergue.

19. ? Kalpis. The vase was formerly in the Fontana Coll.,  
 Trieste. Reinach mentions it as being in Munich but  
 this seems to be an error as the vase has disappeared.  
 Gerhard, *Aus. Vas.* pl. 279, no. 5-6 = Reinach, ii, p. 137,  
 4-5: Beazley, no. 9.

Youth seated between two men.

## SUBJECTS

Myth., 1\*, 4.  
 Heroic, 8, 12.  
 Epic, 7, 13.  
 Bacchic, 10 a, 13, 17.  
 Athletic, 3 a.  
 Komastic, 6.  
 Symposium, 7, 9, 15, 16.  
 Genre, 2, 3 b-c, 5, 10 b, 11, 14,  
 15, 17, 18, 19.  
 Animal, 1\*.

## OTHER ATTRIBUTIONS

Douris, 44, 46, 55, 102.  
 Pistoxenos, 1\*.

## SHAPES

Amphora, Neck, 6, 10 a-b, 14.  
 Pelike, 5.  
 Hydria { b.f. form, 7.  
           { Kalpis, 3 b, 3 c, 8, 19.  
 Krater { Column, 17.  
           { Kalyx, 12.  
           { Volute, 3 a, 16.  
 Rhyton, 9.  
 Kotyle, 2.  
 Kylix, 4, 13, 15, 18.  
 Astragalos, 1\*.  
 ?, 11.



## TALAOΣ

A solitary pyxis with the signature of the potter Talaos is in the possession of Professor D. M. Robinson in Baltimore. The artist seems to have been a very mediocre representative of the transition from the Severe to the Fine Style.



1\*. BALTIMORE, Coll. of Prof. D. M. ROBINSON. Pyxis: h. 0.125, d. 0.16.

*AJA.* 1917, p. 87.

A. Eros and three women approaching a door. In field ΔΠΙΩ, on lintel of door the signature, ΤΑΛΑΟΞ ΕΓΟΙΕΞΕ.



## THE TALOS PAINTER

Furtwängler, F.R. i, pp. 196-203.

The nameless artist of the celebrated krater in the Jatta Collection in Ruvo on which the death of Talos is represented has been called the Talos Painter by Furtwängler. He belongs to the middle period of the Fine Style between the Niobid Painter and Aison. Furtwängler's dating (the period of the Parthenon pediments) seems a decade too early if not more.

1. AREZZO. Amphora (twisted handles). From Casalta: h. 0.54.

*Mon. d. Inst.* viii, pl. 3 = Reinach, i, p. 163: Buschor, p. 208, fig. 151 (A): Baumeister, p. 1203, fig. 1395 (A): Nicole, *Meidias*, p. 117, fig. 27 (A): F.R. ii, pp. 32-35, fig. 16 (crane on neck), pl. 67: *Bull. d. Inst.* 1843, p. 38: Kekulé, *Ann. d. Inst.* 1864, pp. 83 ff.: Robert, *Bild u. Lied*, p. 187: Heydemann, *Mitt. aus Ober- u. Mittel-Ital.* p. 105, 2: Milchhöfer, *Jhb.* 1894, p. 64: Kretschmer, pp. 130 ff.: Saglio, iv, p. 426, fig. 5616 (fig. of horse): Ducati, *Midia*, p. 47.

Neck } A. Sphinx  
B. Crane in white.

A. Pelops and Hippodameia. ΓΕΝΟΥΣ ΙΠΠΟΔΑΜΕΑ.

B. Man and two women.

2. NAPLES, Inv. 2045 (H 2883). Amphora? (fragments).

From Ruvo.

*Cat.* pp. 365 and 427: *CIG.* 7406: *Mon. d. Inst.* ix, pl. 6 = Reinach, i, p. 181: *Mus. Borbon.* ii, pl. 30, 1-2 (ed. franc. i, 1, pl. 107, 1): Overbeck, *KM.* i, p. 369, no. 25, pl. v, 8: Roscher, i, p. 1658, fig. 2: F.R. ii, pp. 195, fig. 72, 197, figs. 73-75: Buschor, p. 209, figs. 152-154: Minervini, *Bull. Nap.* n.s. i, p. 143: *Bull. d. Inst.* 1829, p. 166: Jahn, *Ann. d. Inst.* 1869, p. 185: Gerhard, *Bull. d. Inst.* 1840, p. 189: Schulz, *ibid.* 1842, p. 67: Heydemann, *Satyr- u.*

*Bakchennam*. p. 18: Ducati, *Oesterr. Jahreshft.* 1907, pp. 258 ff.; idem, *Midia*, p. 66.

*A and B.* Gigantomachia. ΕΝΚΕΛΛΑΔΩΞ Ε[ΥΡΥΤ]ΙΩΝ ΕΥ.  
ΓΑΙΔΙΑ. ΑΘΗΝΑ . . . . ΕΙ.

3. PARIS, LOUVRE S 1677. Amphora (twisted handles). From Melos: h. 0.68.

*Mon. Grece.* 1875, pp. 1-12, pls. 1-2 (Ravaissou): *WV.* viii, pl. 7: *F.R.* ii, pp. 193-200, pls. 96-97 (attr. to Talos P.): Ducati, *Oesterr. Jahreshft.* 1908, (xi), pp. 135-141, figs. 35 a-b (denies attribution): Roscher, i, pp. 1659, 1660, 1662, fig. 3 (detail of *B*): Farnell, *JHS.* 1882, p. 316: Ray. and Coll. p. 281, fig. 108: Bulle, *Der schöne Mensch*, p. 644, figs. 198-199: Kurth, *Neapolis*, 1913, pl. 4 (*A*): M. Mayer, *Gigant. u. Titan.* pp. 190, 353, 355: Saglio, iii, p. 1814, fig. 4952 (fig. of Hermes): Beazley, *VA.* p. 184: Heydemann, *iii Halle Pr.* p. 7; *vi Halle Pr.* p. 16: Duruy, *Hist.* ii, p. 147 (Zeus and chariot).

*A and B.* Gigantomachia. Nike, Zeus, Herakles, Dionysos, Athena, Poseidon, Hermes, Apollo, Artemis, Dioskuroi, Ares, Aphrodite, Persephone, Demeter, Hekate, and giants.

4. ROME, VILLA GIULIA 2382. Bell krater. From Falerii: h. 0.40.

*Not. d. Scavi*, 1887, p. 315: Brizio, *Nuov. Antol.* 1889, p. 430: Helbig-Reisch, *Führer*, ii, p. 364: *F.R.* i, pp. 87-91, 144, pl. 20 (attr. to Meidias): Nicole, p. 93, pl. vi, 3 (attr. to Talos P.): Ducati, *Midia*, p. 50: idem, *Röm. Mitt.* 1906, p. 126 (same attribution).

*A and B.* Herakles' entry into Olympos. ΗΡΑ ΪΕΥΞ ΝΙΚΗ  
ΑΘΗΝΑΑ ΗΡΑΚΛΗΣ.

5. RUVO, JATTA COLL. 1501. Volute krater. From Ruvo.

*Cat.* (Jatta) pp. 805-821: *Bull. Nap.* iii, pl. ii, 6 = Reinach, i, p. 468, 5-6; *Bull. Nap.* iv, pl. vi = Reinach, i, p. 470, 1-2: Panofka, *AZ.* 1846, p. 313, pls. 44-45 = Reinach, i, p. 361: Panofka, *AZ.* 1848, p. 369, pl. 24 = Reinach, i, p. 369, 5: *WV.* iv, pl. 5, 6: Schreiber, *Kulthist. Bild. Atl.* pl. 84, 1 (fig. of Medea): Roscher, iv, p. 34, 2 (*A*):

Baumeister, iii, p. 1722, figs. 1804-1805: F.R. i, pp. 196-203, pls. 38-39, and p. 197, fig. (B): Kurth, *Neapolis*, 1913, pl. 3 (A): Riezler, *Weissgr. Attisch. Lek.* p. 72, fig. 44 (head of Medea): Buschor, p. 213, fig. 157 (A): Hoeber, *Griech. Vas.* fig. 68 (A): Nicole, *Meidias*, p. 116, pl. 6, 3: Mercklin, *Talos-sage (Mém. des sav. étr. de St. Pétersbourg)* vii, pp. 92-101: Furtwängler, *BPW.* 1888, p. 1450: Kretschmer, p. 79, 1: Saglio, iv, p. 1108, fig. 6148 (fig. on ladder): Springer-Michaelis, *Handb.*<sup>(7)</sup> p. 243, fig. 429 (central group of A): Ducati, *Midia*, pp. 47 ff.

Neck A. Bacchic thiasos.

B. Same.

A. The death of Talos, Medea. [TA]ΛΩΞ.

B. Athena and the Dioskuroi.

6. VIENNA, Hofmuseum. Bell krater.

WV. E, pl. 11: Benndorf, *Jhb.* 1894, p. 252 (with cut): F.R. i, p. 143, note 3: Ducati, *Röm. Mitt.* 1906, p. 125: Nicole, pp. 87, no. 24; 93-95, figs. 17-18 (attr. to Talos P.): Walters, i, p. 447, note 1: Drexel, *Arch. Anz.* 1915, p. 199, fig. 3.

A. Judgment of Paris: Paris, Athena, Hera, Aphrodite, Erotes, Selene.

B. Aphrodite, Eros, and woman.

SUBJECTS

Myth., 2, 3, 4, 5.

Heroic, 1, 5.

Epic, 6.

SHAPES

Amphora, 1, 2, 3.

Krater { Bell, 4, 6.  
Volute, 5.

## THE TELEPHOS PAINTER

Beazley, *VA.* p. 107.

Beazley and Leonard have united in assigning the two Boston kylixes with the signature of Hieron (6\* and 7\*) to the same hand. Beazley has supplied the name.

1. ADRIA, MUS. BOCCHI 229. Kylix (fragment).  
Schöne, *Mus. Bocchi*, p. 83, no. 229 (B 514), pl. 10, 2:  
Beazley, no. 9.  
*I.* Athletes.
  
2. ATHENS N 1086 (12437). Lekythos: h. 0.32.  
*Cat.* (N.) p. 238: Beazley, no. 15.  
Woman with wreath.
  
3. BERLIN 2308. Kylix. From Chiusi: h. 0.09.  
*Cat.* p. 607 ('Stilstufe des Duris'): Beazley, no. 10.  
*I.* Youth folding cloak. ΚΑΛΟΣ.  
*A* and *B.* Youths bathing at herm.
  
4. BOSTON 95.40. Lekythos: h. 0.328.  
*Ann. Rep. Mus. F. A.* 1895, p. 20, no. 28: Beazley, no. 16:  
Klein, *LI.* p. 161, 5.  
Woman taking flower from basket. ΑΙ + ΑΞ  
ΚΑΛΟΣ
  
5. BOSTON 01.8033. Kylix. Formerly in Bourguignon Coll.  
From Sta. Maria d. Capua: h. 0.106, d. 0.218.  
*Ann. Rep. Mus. F. A.* 1901, p. 33, no. 18: Beazley, no. 12.  
*I.* Draped youth between laver and stele.  
*A.* Three athletes.  
*B.* Trainer and two athletes.
  
6. CORNETO, BRUSCHI COLL. 689. Kylix: h. 0.07, d. 0.235.  
Beazley, no. 8.  
*I.* Youth adjusting greaves.  
*A* and *B.* Arming scenes.

7. CORNETO. Kylix: h. 0.09, d. 0.228.  
Beazley, no. 11.  
*I.* Youth folding himation.  
*A* and *B.* Men and youths.
8. GÖTTINGEN 33. Kylix (fragment).  
Jacobsthal, *Gött. Vas.* p. 20, no. 35, pl. 10: Beazley, no. 4.  
*I.* Youth at altar.
9. OXFORD 270. Nolan amphora. From Gela: h. 0.34.  
*Cat.* p. 23, fig. 25 (*B*): Beazley, no. 14: Klein, *LI.* p. 160, no. 1.  
*A.* Woman and king.  $\Lambda 1 + \Lambda \Sigma$   
 $\text{KAAO}\Sigma$   
*B.* Men.
10. PARIS, LOUVRE G 246. Plate.  
*Cat.* iii, p. 1028: Beazley, no. 5 (calls it a fragment of a kylix).  
*I.* Youth with lyre.
- 11 a-b. LOUVRE G 385, G 386. Kylix (two fragments, probably from the same vase).  
Not mentioned in *Cat.*: Beazley, no. 7, fig. 67 (*I*).  
*I.* Boxer adjusting thong.  
*A.* Boxer.
12. PETROGRAD 658. Kylix.  
*Cat.* (W.) p. 83: Waldhauer, *Ant. Rasp. Vazi*, p. 17 (*I*), pl.: Beazley, no. 3, fig. 66.  
*I.* Slave running with boy on shoulder.  
*A.* Death of Priam. *B.* Ajax and Cassandra.
13. PETROGRAD 825 (St. 1616). Kylix (fragment).  
*Cat.* (St.) ii, p. 231; (W.) p. 89: Beazley, no. 6.  
*I.* Youth with cloak.
14. SYRACUSE 17249. Kylix. From Gela: h. 0.105, d. 0.215.  
Beazley, no. 13.  
*I.* Youth adjusting greaves.  
*A* and *B.* Arming scenes.

## SUBJECTS

Epic, 12.  
 Military, 6, 14.  
 Athletic, 1, 5, 11.  
 Genre, 2, 3, 4, 5, 7, 8,  
     9, 12, 13.  
 Komastic, 10.

## SHAPES

Amphora, Nolan, 9.  
 Lekythos, 2, 4.  
 Kylix, 1, 3, 5-8, 11-14.  
 Plate, 10.

## OTHER ATTRIBUTIONS

Hieron 6\*, 7\*.

## TLESON

Tleson, the son of Nearchos, is better known as a b.f. painter of the 'Kleinmeister' type. Owing to Klein's condemnation the r.f. kylix in Naples with his signature has been disregarded. A careful examination of the vase by Schneider has established the authenticity of the signature, thus including Tleson among the masters of the transitional period who were active in the Epiketan cycle.



1\*. NAPLES H 2627. Kylix: h. 0.13, d. 0.32.

*Cat.* p. 355 (inscription on pl. vi).

Schneider, *Röm. Mitt.* 1889, p. 164 with fig.<sup>1</sup>

Klein, p. 75, note to no. 36: *Euphr.* p. 293, note 1, no. 6 (calls inscription senseless).

Not mentioned in Nicole's *Corpus*.

I. Youthful komast. ΤΛΕΣΟΝ ΗΥΝ ΙΑ . . ΕΟ ΕΓΟΙΕΣΕΝ.

<sup>1</sup> Schneider's arguments in favor of the reading of the inscription seem convincing.

## THE PAINTER OF THE TROILOS HYDRIA

Beazley, *JHS.* 1912, pp. 171-173: *VA.* p. 61.

Beazley has assigned this name to the painter of a hydria in the British Museum (formerly in the Forman collection) on which the death of Troilos is represented. The painter was a minor artist of the middle archaic period.

1. COPENHAGEN 126. Kalyx krater. Presented by Campana to the king of Denmark.  
*Ann. d. Inst.* 1846, p. 236, pl. M = Reinach, i, p. 272<sup>(3)</sup> (B)  
 Lange, *Darstellung*, p. 100, fig. 31 (B): Beazley, no. 9  
*VA.* p. 61, fig. 38 bis: cf. also Girard, *Éduc. Athén.* p. 206  
 Gardiner, *Greek Ath. Sp.* p. 303, fig. 64 (B): Saglio, iv, p. 1055, fig. 6082 (B).  
*A.* Athena mounting chariot of Herakles. Apollo, Artemis and Hermes. The *Annali* does not give a description of *A*  
*B.* Athletes. Two jumpers with halteres, akontistes, flute-player, and diskobolos.
2. FLORENCE 3986. Stamnos.  
 Beazley, no. 5.  
*A.* Boxers.  
*B.* Women at bath.
3. LONDON, BRIT. MUS. E 175. Kalpis: h. 0.367.  
*Cat.* iii, p. 156: Beazley, no. 2, pl. iii: Fölzer, p. 116, no. 208.  
*I.* Youth offering wreath to a boy.
4. BRIT. MUS. Kalpis. Formerly in Forman Coll.: h. 0.343.  
*Forman Sale Cat.* p. 67, no. 339 (attr. to Euthymides?)  
 Beazley, no. 1, pl. ii.  
*I.* Troilos on horseback, and Polyxena.
5. MANNHEIM 60. Stamnos.  
 Beazley, no. 8.  
*A.* Gods.  
*B.* Boys and youth.



6. MUNICH 2428 (Jahn 342). Kalpis.  
*Cat.* (Jahn) p. 107: F.R. ii, p. 84, pl. 73, 1: Micali, *Storia*,  
 pl. 90, 2: Roscher, ii, p. 2233: Beazley, *VA.* p. 61, no. 3.  
*A.* Herakles and Busiris.
7. ORVIETO, FAINA COLL.<sup>1</sup> Neck amphora (triple handles).  
 From Orvieto.  
 Beazley, *VA.* p. 61, no. 2.  
*A.* Herakles and Athena. *B.* Dionysos.
8. OXFORD 1914.731. Kalpis.  
 Beazley, *VA.* p. 61, no. 4.  
*A.* Exploits of Theseus.
9. PARIS, LOUVRE G 182. Stamnos: h. 0.315, d. 0.20.  
*Cat.* iii, pp. 1018-19: Beazley, no. 6.  
*A.* Poseidon, Zeus, and Hera. *B.* Boxer.
10. LOUVRE G 184. Stamnos.  
*Cat.* iii, p. 1018: Beazley, no. 7.  
*A.* Poseidon, Dionysos, and Hermes.  
*B.* Warrior.
11. LOUVRE G 196. Amphora (Furtw. 35).  
*Cat.* iii, p. 1021: Beazley, no. 4.  
*A.* Athena conducting Herakles to Olympos in a chariot.  
*B.* Dionysos and silen.
12. PHILADELPHIA MS 3443. Pelike. From Orvieto: h. 0.371.  
 Beazley, *VA.* p. 61, no. 1.  
*A.* Dionysos and silens. *B.* Same.
13. ROME, VATICAN 495 (92). Amphora. From Caere: h. 0.51.  
*Mus. Greg.* ii, 54, 1 (ii, 58<sup>(1)</sup>): Gerhard, *Aus. Vas.* pl. 126 =  
 Reinach, ii, pp. 67, 68, 6-8: Helbig-Reisch, *Führer*, i,  
 p. 310: *CR.* 1868, p. 84: Welcker, *Alt. Denk.* iii, p. 284:  
 Overbeck, *KM.* (Apollon), p. 402, pl. 24, 8: Hartwig,  
 p. 191 (attr. to Phintias): Beazley, no. 3.  
*A.* Herakles and Apollo in struggle for the tripod, Athena  
 between. Cf. *Brit. Mus.* E 255 A.  
*B.* Komos, two pairs of youths and maidens.

<sup>1</sup> I cannot identify the vase in Cardella's *Cat.* from Beazley's description.

## SUBJECTS

Myth., 1, 5, 7, 9, 10, 11.

Heroic, 6, 8, 13.

Epic, 4.

Bacchic, 11, 12.

Military, 10.

Athletic, 1, 2, 9.

Genre, 2, 3, 5.

Komastic, 13.

## SHAPES

Amphora, 11, 13.

Amphora, Neck, 7.

Pelike, 12.

Stamnos, 2, 5, 9, 10.

Hydria, Kalpis, 3, 4, 6, 8.

Krater, Kalyx, 1.

## THE TYSZKIEWICZ PAINTER

Beazley, *AJA*. 1916, pp. 144-153: idem, *VA*. p. 55.

Beazley has given this name to the painter of the magnificent kalyx krater in Boston which was formerly in the Tyszkiewicz collection. He belongs to the middle archaic group and is a contemporary of Myson and the Eucharides painter.

1. ATHENS, ACROPOLIS. ? (fragment).

Beazley, no. 25.

A. Ajax and Kassandra at the statue of Athena.

- 2 a-b. ATHENS G 331. Pelike ? (fragment). From Acropolis.

Beazley, no. 22.

Two fragments: head of youth and head of man in chiton and himation.

3. ATHENS G 56 b. Pelike (fragment). From Acropolis.

Beazley, no. 23.

A. Young warrior running.

4. BOSTON 97.368. Kalyx krater. Formerly in Tyszkiewicz

Coll.: h. 0.452, d. 0.51.

Froehner, *Coll. Tyszkiewicz*, pp. 15-17, pls. 17-18: *Ann. Rep. Mus. F. A.* 1897, pp. 25-27, no. 11: Robert, *Szenen d. Ilias u. Ethiopis* (*Halle Winckel. Pr.* 1891), with plates (attr. to Douris): Klein, *LI*. p. 97, no. 7: Hartwig, pp. 580 ff. (placed in the Laches P. group): Furtwängler, *Aegina*, p. 345, figs. 275-276: Beazley, no. 1, figs. 2-3; *VA*. p. 54, fig. 34: Roscher, ii, p. 2674: DeRidder, *Rev. Étud. Grec.* 1917, p. 196.

A. Combat of Achilles and Memnon. ΑΘΕΝΑΙΑ Α + ΙΒΕΥΣ ΜΕΙΜΝΟΝ ΗΕΟΣ ΜΕΥΑΝΙΠΡΟΣ. On rim of shield  
VA + ΕΑΣ : ΚΑΥΟΣ.

B. Combat of Aeneas and Diomed. ΑΘΕΝΑΙΑ ΔΙΟΜΕΔΕΣ ΑΙΝΕΑΣ ΑΦΡΟΔΙΤΕ (r.).

5. BOSTON 13.169. Guttus. From Caere: d. 0.09.

*Ann. Rep. Mus. F. A.* 1913, p. 94: Beazley, no. 26.

A. Hero and his mound.

6. BOULOGNE 134. Pelike.  
*Le Musée*, ii, p. 279: Beazley, no. 16.  
 A. Youth with cock and youth with dog and cat (?).  
 B. Man with hare and youth. VOINO.
7. COPENHAGEN. Pelike.  
 Beazley, no. 17, fig. 8.  
 A. Man with lyre and youth.  
 B. Man with purse and youth.
8. LONDON, BRIT. MUS. E 165 (758). Kalpis. From Vulci.  
 Formerly Durand Coll. 2: h. 0.40.  
*Cat.* iii, p. 149: *El. Cér.* i, p. 8, pl. 3: Fölzer, p. 116,  
 no. 192: *Ann. d. Inst.* 1869, p. 183: Overbeck, *KM.*  
 (Zeus), p. 365, no. 20: Meyer, *Gigant. u. Titan.* p. 302 g:  
 Beazley, no. 9.  
 A. Gigantomachy: Athena and Zeus.  
 Graffito on foot  $\leq \Lambda$ .
9. BRIT. MUS. E 443 (788). Stamnos. From Vulci. For-  
 merly Durand Coll. 121, and in Hope Coll.: h. 0.343.  
*Cat.* iii, p. 271: Gerhard, *Aus. Vas.* p. 192, pl. 64 = Rein-  
 ach, ii, p. 41, 4-6: *Ann. d. Inst.* 1869, p. 182: Overbeck,  
*KM.* (Zeus), pp. 351, E, 367, no. 23; (Apollon), p. 63,  
 no. 23: Beazley, no. 5, figs. 4-5; *VA.* p. 55, fig. 35 (A).  
 A. Dionysos in gigantomachia.  
 B. Apollo in gigantomachia.  
 Graffito on base NV E.
10. MUNICH 2370 (Jahn 746). Column krater. From Magna  
 Graecia.  
*Cat.* (Jahn) p. 232: Stackelberg, *Gräber*, p. 34, pl. 41:  
 Roscher, iii, p. 2421, no. 17: Beazley, no. 2.  
 A. Herakles and Pholos. B. Silens and maenad.
11. MUNICH 2425 (Jahn 283). Kalpis.  
*Cat.* (Jahn) p. 83: Overbeck, *HG.* p. 262, pl. 12, 4: *Mon.*  
*d. Inst.* i, pl. 27, no. 26 = Reinach, i, p. 75: Gerhard,  
*Aus. Vas.* pl. 169 = Reinach, ii, p. 85, 1-2: Gerhard,  
*Ann. d. Inst.* 1831, p. 244: Beazley, no. 11.  
 A. Menelaos leading Helen away.

12. ORVIETO, FAINA COLL. 33. Hybrid amphora.  
*Cat.* p. 65 (not described): Beazley, no. 24.  
*A.* Zeus and Ganymede.  
*B.* Youth with wreath and boy with hoop.
- 13 a-b. OXFORD 1911.620. Pelike (fragment). From Caere.<sup>1</sup>  
 Belonging to the same hand if not to the same vase are the  
 Oxford fragments 1913.146 (raised hand and part of  
 woman holding spear and shield) and 1911.625 (part  
 of a head and raised hand).  
 Beazley, no. 21, fig. 1.  
*A.* Helmet maker and statue of Athena.
14. PARIS, LOUVRE G 53. Kalpis. From Vulci. Formerly in  
 Canino Coll.: h. 0.375.  
*Cat.* iii, p. 919: *Album*, ii, p. 147, pl. 94: DeWitte, *Descript.*  
 1837, no. 132: Beazley, no. 10: Fölzer, p. 116, no. 216.  
*A.* Peleus and Thetis.  
 Graffito on foot /Λ.
15. LOUVRE G 237. Pelike: h. 0.41.  
 Not mentioned in *Cat.*: Beazley, no. 19.  
*A.* Woman giving cup to youth.  
*B.* Woman seated and youth.
16. PETROGRAD 643 (St. 1531). Stamnos: h. 0.35.  
*Cat.* (St.) ii, p. 198; (W.) p. 89: Beazley, no. 6, figs. 6  
 and 7.  
*A.* Peleus and Thetis. *B.* Nereids running to Nereus.
17. ROME, COLL. AUG. CASTELLANI 78. Pelike: h. 0.43.  
 Beazley, no. 20.  
*A.* Man making helmet for statue of Athena.  
*B.* Man and seated youth.
18. ROME, VATICAN. Pelike. From Vulci: h. 0.38.  
*Mus. Greg.* ii, pl. 62, 2 (66, 2): Gerhard, *Aus. Vas.* pl. 161  
 = Reinach, ii, p. 82, 1-2: Beazley, no. 14.  
*A.* Theseus, Minotaur, and Ariadne.  
*B.* Youth, man, and woman.

<sup>1</sup> The vase was a replica of the Castellani pelike, no. 17.

19. ROME, VILLA GIULIA 1129. Pelike. From Civita Castellana:  
     h. 0.36.  
     Beazley, no. 15.  
     *A.* Seated woman holding wreath.  
     *B.* Woman holding wreath, and man.
  
20. ROME, VILLA GIULIA 8346. Column krater. From Nepi: h.  
     0.40.  
     Helbig-Reisch, *Führer*, ii, p. 381, 1808 g: Beazley, no. 3.  
     *A.* Herakles escorted by Hermes, Dionysos, and silen.  
     *B.* Komos.
  
21. SYRACUSE 9318. Volute krater: h. 0.46, d. 0.34.  
     *Not. d. Scavi*, 1891, p. 412 with fig. (4): Beazley, no. 4.  
     Decoration on neck only.  
     *A.* Theseus and the bull.  
     *B.* Herakles and the Nemean lion.
  
22. ? Formerly in Lord Pembroke's Coll. Kalpis.  
     DeWitte, *Gaz. Arch.* 1877, p. 18, pl. 6: Studniczka, *Jhb.*  
     1911, p. 158, fig. 69: Beazley, no. 12.  
     *A.* Winged goddess serving gods with wine.
  
23. ? Formerly in Roman market (Hartwig). Stamnos.  
     Beazley, no. 7.  
     *A.* Judgment of Paris.      *B.* Three women.
  
24. ? Formerly in Jekyll Coll. Kalpis.  
     Beazley, no. 8.  
     *A.* Nude woman washing.
  
25. ? Formerly in Jekyll Coll. Nolan amphora.  
     Beazley, no. 13.  
     *A.* A god served with wine by winged goddesses.  
     *B.* Same with a goddess instead of god and in addition a  
         female figure with torches.
  
26. ? Formerly in Jekyll Coll. Pelike.  
     Beazley, no. 18.  
     *A.* Man with phiale and youth with oinochoë.  
     *B.* Man with phiale and woman with oinochoë.

## SUBJECTS

Myth., 8, 9, 12, 22, 25.  
 Heroic, 5, 10, 14, 16, 18, 20, 21.  
 Epic, 1, 4, 11, 23.  
 Bacchic, 10.  
 Military, 3.  
 Genre, 2, 6, 13, 15, 17, 19, 24.  
 Komastic, 7, 20, 26.

## SHAPES

Amphora { Nolan, 25.  
           { Hybrid, 12.  
 Pelike, 2, 3, 6, 7, 13, 15, 17-19,  
           26.  
 Stamnos, 9, 16, 23.  
 Hydria, Kalpis, 8, 11, 14, 22, 24.  
 Krater { Column, 10, 20.  
           { Kalyx, 4.  
           { Volute, 21.  
 Guttus, 5.  
 ?, 1.

## THE VILLA GIULIA PAINTER

Beazley, *Röm. Mitt.* 1912, pp. 286-297: *ibid.* 1913, p. 125;  
*VA.* p. 153: Frickenhaus, *Lenaeenvasen*.

Frickenhaus and Beazley, independently of each other, but practically simultaneously attributed a number of vases to a nameless painter who belongs to the second great group of artists who were active during the Fine Style. This artist was the author of the celebrated kalyx krater in the Villa Giulia in Rome on which a dance of maidens is represented.

Beazley, however, detached a number of vases included by Frickenhaus, which he considers to be by a contemporary and imitator whom he has christened the Painter of the Chicago Stamnos (*q.v.*).

1. BERLIN (Inv. 4497). Kalyx krater. From Capua: h. 0.34.  
*Canessa Sale Cat.* p. 31, (A), no. 102, pl. 2, no. 6 (B), 10 (A): *Le Musée*, i, p. 1: *Geschichte des Kunstgewerbes*, pl. on p. 84: Beazley, no. 6: Frickenhaus, p. 35.

A. Troilos and Polyxena.

B. Silens and maenad.

2. BOSTON 90.155. Stamnos (with cover): h. 0.474, d. 0.334.  
*Cat.* no. 418: Frickenhaus, p. 36, no. 16, pl. iii: Beazley, *Röm. Mitt.* 1913, p. 125; *VA.* p. 154.

A. Design encircling the entire vase. Archaic idol of Dionysos, sacrificial table, and two maenads.

B. Three maenads. Maenad under each handle.

3. CAMBRIDGE. Lebes stand. From Naukratis.

Beazley, no. 23, figs. 3, 4, and 5.

A. Apollo, Artemis, boy, Hermes, Dionysos, and woman.

4. COPENHAGEN 4735. Pyxis.

Beazley, no. 26.

A. Peleus and Thetis.



5. CRACOW, COLL. CZARTORYSKI. Kalpis: h. o.37.  
     DeWitte, *Vases à l'Hôtel Lambert*, p. 47, no. 41, pl. 10:  
     Beazley, no. 29: Frickenhaus, p. 35.  
     A. Poseidon pursuing woman.
6. DEEPDENE 90. 2.<sup>1</sup> Pelike: h. o.305.  
     *Sale Cat.* p. 17: Beazley, *VA.* p. 154.  
     A. Athlete with halteres and trainer.  
     B. Two youths.
7. DEEPDENE 81.<sup>2</sup> Kalpis: h. o.28.  
     *Sale Cat.* p. 16: Tischbein, i, pl. 7 = Reinach, ii, p. 280, 3:  
     Beazley, *VA.* p. 154.  
     Medea and daughters of Pelias.
8. DRESDEN 349. Kalyx krater: h. o.355.  
     *Arch. Anz.* 1892, p. 165, no. 32: Beazley, no. 5.  
     A. Warrior removing shield from case, and two women: cf.  
     *Aus. Vas.* pls. 269-270.  
     B. Three youths in mantles.
9. EDINBURGH, ROYAL SCOTTISH MUS. 1872.23.11. Kalpis:  
     h. o.305.  
     Beazley, no. 30 b: *VA.* p. 154.  
     Perseus between woman and Hermes.
10. FLORENCE 4005 (1975). Stamnos: h. o.37.  
     Panofka, *AZ.* 1847, p. 19, no. 8: Panofka, *Abhand. Berl. Akad.* 1852, p. 370: Heydemann, *Bull. d. Inst.* 1870, p. 181, no. 2: Hoch, *Griech. Weihegebräuche*, p. 55, note 1: Frickenhaus, p. 37, no. 21: Beazley, no. 16.  
     A. Idol of Dionysos, sacrificial table, and two maenads.  
     Duplicate of Brit. Mus. E 451.  
     B. Three maenads.
11. GENOA. Stamnos: h. o.27.  
     Beazley, no. 12.  
     A. Apollo and two Muses.  
     B. Maenads (?).

<sup>1</sup> Acquired at the recent sale by Mr. Schwazer.

<sup>2</sup> Acquired at the recent sale by the Fitzwilliam Museum, Cambridge.

12. GÖTTINGEN 36. Pelike. Formerly in Barone Coll., Naples:  
h. 0.303.  
Jacobsthal, *Gött. Vas.* p. 21, no. 36, pl. 12, no. 38: Beazley,  
*VA.* p. 154.  
A. Youth with phiale and youth with oinochoë.  
B. Two youths.
13. KARLSRUHE 208. Kalyx krater. From Girgenti: h. 0.42,  
d. 0.445.  
*Cat.* pp. 50-51: Jahn, *Vasenb.* p. 24: *El. Cér.* i, p. 116:  
Beazley, no. 3, pl. x (A), fig. 1 (B); *VA.* p. 153: Fricken-  
haus, p. 35: Welcker, *Rhein. Mus.* vi, p. 631: *CIG.* 7454:  
Creuzer, *Archaeologia*, iii, p. 143, pl. 2, 3: Urlichs, *Bonn.*  
*Jahrb.* ii, p. 58: Gerhard, *Hall. Liter. Ztg.* 1840, p. 220 ff.:  
*Arch. Anz.* 1851, p. 34, no. 12: Heydemann, *Satyr- u.*  
*Bakchennam.* p. 13, D: F.R. i, p. 190, note 2.  
A. Silens and maenads, small silen.  $\Sigma\text{OTEVE}\Sigma$   $\text{MAINAS}$   
 $\Gamma\text{O}\Sigma\text{OON}$   $\text{MAP}\Sigma\text{VAS}$ .  
B. Man between two women.
14. KARLSRUHE 209. Bell krater. From Locri (Calabria):  
h. 0.415, d. 0.485.  
*Cat.* p. 51: Beazley, no. 7, pl. x, 2 (A): Urlichs, *Bonn.*  
*Jahrb.* ii, p. 58: Gerhard, *Arch. Anz.* 1851, p. 34, no. 11:  
F.R. i, p. 190, note 2: *CIG.* 7707 c.  
A. Kastor and Polydeukes.  $\text{KA}\Sigma\Sigma\text{TOP}$   $\Gamma\text{OW}\Delta\text{EVKE}[\Sigma]$ .  
B. Phoibe and Hilaira running to Leukippos.
15. LONDON, BRIT. MUS. E 186 (737). Kalpis: h. 0.295.  
*Cat.* iii, p. 162: d'Hancarville, iv, pl. 96: Beazley, no. 30 a;  
*VA.* p. 154.  
Three women (Danaides?).
16. BRIT. MUS. E 240. Kalpis: h. 0.317.  
*Cat.* iii, p. 185: Beazley, no. 30.  
Departure of traveller with horse, and a woman.

17. BRIT. MUS. E 451. Stamnos. From Vulci.<sup>1</sup> Formerly in Rogers Coll.: h. 0.342.

*Cat.* iii, p. 276<sup>2</sup>: Panofka, *Dionysos u. die Thyaden*, p. 28, pl. ii: Frickenhaus, pp. 36, no. 18; 8, fig. 18 (A); 9, fig. 18 (B): Beazley, no. 14: drawing from tracing in the *Apparatus* of the Berlin Museum, xxii, 42.

A. Idol of Dionysos, sacrificial table, and two maenads.

B. Three maenads.

18. BRIT. MUS. E 492. Bell krater. From Nola. Formerly in second Hamilton Coll.: h. 0.418, d. 0.412.

*Cat.* iii, p. 299: Panofka, *Cab. Pourtalès*, p. 91, pl. 27: Gerhard, *Aus. Vas.* i, p. 210: Millin-Reinach, *Peint.* ii, pl. 13: *CIG.* 7440: Inghirami, *Vas. Fitt.* i, pl. 65: Millin, *Gall. Myth.* pl. 57, no. 228: Heydemann, *Dionysos' Geburt*, p. 23 d; *Satyr-und Bakchennam.* p. 16, N: Jahn, *Vasenb.* p. 19: Stephani, *CR.* 1861, p. 19: Dümmler, *Jahrb.* 1887, p. 173: Winter, *Jüng. Att. Vas.* p. 70, 8: Arndt, *Stud. zur Vasenb.* p. 74, no. 119: Beazley, no. 8; *VA.* p. 153, fig. 93: Dubois-Maisonneuve, ii, pl. 13: Guigniaut, *Religions de l'Antiq.* pl. 114, no. 438: Creuzer, *Symbolik*, iv, 1, pl. 9: R. Rochette, *Mon. inéd.* p. 230.

A. Hermes confiding the baby Dionysos to the Nymphs.  
HPME< ΔΙΩNV<Ω< MAINA< TE[ΘV<].

B. Jumper and youths.

19. BRIT. MUS. E 493. Bell krater (fragments).

*Cat.* iii, p. 493: Beazley, no. 9, pl. xi; *VA.* p. 153.

A. Perseus, Athena, Hermes, and sleeping Medusa. . . ME< (shown in Beazley's drawing; not in *Catalogue*).

B. Athlete and trainer. This side is not mentioned in the *Catalogue*. ΓEP<EV< AΘENAIA.

20. BRIT. MUS. E 496 (728). Bell krater: h. 0.333, d. 0.399.

*Cat.* iii, p. 302: Stephani, *CR.* 1859, p. 84, no. 27: Gerhard, *Abhand. Berl. Akad.* ii, 455 K: Strube, *Bilderkreis*

<sup>1</sup> v. Frickenhaus, p. 36, note 1.

<sup>2</sup> The reference to Bötticher in the B. M. *Cat.* relates to the Naples vase, New York Centauromachy P. 2.

- von Eleusis*, p. 9: Overbeck, *KM.* (Demeter), p. 538, no. 23: Beazley, no. 10, fig. 2 (A).
- A. Triptolemos in winged car with Demeter and Persephone.  
B. Athletes.
21. BRIT. MUS. 95.8-31.1. Pelike. From Athens.  
Stackelberg, *Gräber d. Hellenen*, pl. 18, 2, p. 16: Frickenhaus, p. 35: Winter, *JAV.* p. 60, 7: Beazley, no. 18: *El. Cér.* i, pls. 14 and 30: Roscher, iii, p. 325.  
A. Nike and Zeus. NIKE IEV< (r.).  
B. Two women.
22. MADRID 162 (Inv. 11.023). Hydria kalpis. Formerly in Coll. Casanova: h. 0.44.  
*Cat.* p. 87, pl. 20: Beazley, no. 28; *Röm. Mitt.* 1913, p. 125: drawing in *Apparatus* of the Berlin Museum, xvii, 84: Ossorio, *Vas. Grieg.* p. 71, pl. 30.  
On body: Triptolemos with Demeter and Persephone.
23. MUNICH 3230 (Jahn 329). Neck amphora (twisted handles). From Vulci.  
Braun, *Ann. d. Inst.* ix, p. 197: Beazley, no. 20.  
A. Theseus and Ariadne. ΘΕΣΕΥ< [Α]ΡΙΑΔΝΕ.  
B. Man and woman.
24. NEW YORK 06.1021.176. Stamnos: h. 0.362.  
Sambon, *Coll. Canessa*, p. 31, pl. 8, no. 97 (A): Beazley, *VA.* p. 154.  
A. Youth girding on sword in presence of family.  
B. Libation scene.
25. ORVIETO, COLL. FAINA 65. Neck amphora (twisted handles). From Orvieto. Foot and neck missing.  
*Cat.* p. 69: Beazley, no. 22.  
A. Woman and youth.  
B. Two women.

26. OXFORD, ASHMOLEAN MUS. 523. Stamnos. From Gela: h. 0.395.  
Percy Gardner, *JHS.* 1904, p. 311, 310 (whole and *B*), pl. ix (*A*): Frickenhaus, p. 37, no. 22, p. 10, fig. 22 (*A*): Beazley, no. 17.  
*A.* Three maenads sacrificing.  
*B.* Three maenads.
27. OXFORD 524. Stamnos. From Gela: h. 0.355.  
Gardner, *JHS.* 1904, p. 311-314, figs. on pp. 312-313: Beazley, no. 11: Frickenhaus, p. 35.  
*A.* Apollo and two Muses.  
*B.* Three Muses, one sitting on a rock.
28. OXFORD 535.<sup>1</sup> Lekythos. From Gela: h. 0.647.  
Gardner, *JHS.* 1905, p. 70, no. 535, pl. ii, 1: Beazley, no. 25: idem, *JHS.* 1912, p. 362, s.v. no. 32.  
Apollo and Artemis with doe. ΑΓΥ[ΥΟΝ] ΑPT[ΕΜΙΣ].
29. PARIS, LOUVRE G 344. Kalyx krater (fragments):  
*Cat.* iii, p. 1090: Beazley, no. 2.  
Two women, one playing flute and one with lyre (face three-quarters front like Munich 64 (Sappho and Alkaïos)).
30. LOUVRE G 404. Kalyx krater: h. 0.405, d. 0.39.  
*Cat.* iii, p. 1100: Frickenhaus, p. 35 (attr. to Villa G. P.): *El. Cér.* i, pl. 46 = Millin-Reinach, ii, pl. 66: Beazley denies the attribution, cf. *VA.* p. 154: Wäntig, P: Eldridge, *AJA.* 1917, p. 43, no. 16.  
*A.* Dionysos, silen fluting, and Herakles or Hephaistos on an ithyphallic mule.
31. LOUVRE G 408. Stamnos: h. 0.40, d. 0.225.  
*Cat.* iii, p. 1102: Jahn, *Ann. d. Inst.* 1862, p. 67: *Mon. d. Inst.* vi-vii, pl. 65 = Reinach, i, p. 157: Saglio, i, p. 361, fig. 449; iv, p. 1471, fig. 6593 (*A*): Schreiber, *Kulturhist. Bild. Atlas*, pl. xiv, 8: Frickenhaus, p. 36, no. 17, pl. iii:

<sup>1</sup> That this vase is from the same hand as Oxford no. 524 was pointed out by Percy Gardner in his article.

- Beazley, no. 15: Hauser, F.R. ii, p. 308, note 1, no. 10 (attr. to the Frau Meisterin).
- A. Idol of Dionysos, sacrificial table, and two maenads.  
B. Three maenads, a maenad under each handle. Practically a duplicate of the Boston vase (v. no. 2).
32. PETROGRAD (St. 1592). Kalpis: h. 0.33.  
*Cat.* (St.) ii, p. 216: Beazley, *VA.* p. 154.  
Warrior between woman and man. The vase has been repainted.
33. PETROGRAD 806 (St. 1714). Stamnos: h. 0.36.  
*Cat.* (St.) ii, p. 276; (W.) p. 91: Beazley, *VA.* p. 154.  
A. Four maenads. B. Same.
34. PETROGRAD 854 (St. 1716). Oinochoë: h. 0.40.  
*Cat.* (St.) ii, p. 277; (W.) p. 95: Beazley, *VA.* p. 154.  
Dionysos and maenad.
35. ROME, VATICAN. Kalpis. From Vulci: h. 0.45.  
*Mus. Greg.* ii, 15, 2 (21, 2): Beazley, no. 27: Winter, *JAV.* p. 66, 3.  
Picture on shoulder: Apollo and Muses.
36. ROME, VILLA GIULIA 909. Kalyx krater. From Falerii: d. 0.60.  
F.R. i, pp. 80-81, pl. 17-18 (attr. to Hermonax): Helbig-Reisch, *Führer*, ii, p. 363, no. 1793 d: Hauser, F.R. ii, p. 308 (attr. to the Frau Meisterin): Frickenhaus, p. 35: Beazley, no. 1; *VA.* p. 153: Nicole, *Corpus* 87, sec. 2, 2 (attr. to Hermonax): Pauly-Wissowa, suppl. I, 289 (appendix to p. 2313.28).  
Row of dancing female figures extending entirely around the vase.
37. ROME, VILLA GIULIA 983. Stamnos. From Falerii: h. 0.38.  
Hartwig, p. 275, note 1: Helbig-Reisch, *Führer*, ii, p. 367, no. 1795 l: Frickenhaus, pp. 37, no. 19; 8, fig. 19 (A); 9, fig. 19 (B): Beazley, no. 13: Panofka, *Abh. Berl. Akad.* 1852, pl. 1: Hoch, *Griech. Weihegebr.* pp. 54 ff.  
A. Idol of Dionysos with table and two maenads.  
B. Three maenads.

38. SCHWERIN 1261. Kalyx krater.  
 Beazley, no. 4.  
*A.* Apollo and two Muses.  
*B.* Athletes and trainer.
39. SYRACUSE 22177. Pelike. From Gela: h. o.447.  
 Orsi, *Mon. Ant. Linc.* xvii (1907), pp. 438, 443, fig. 315;  
 446, fig. 316; pl. 32: Beazley, no. 19: Frickenhaus, p. 35.  
*A.* Aethra, Theseus, and Ariadne. ΑΙΘΡΑ ΘΕΣΕΥΣ ΑΡΙ-  
 ΑΝΕ.  
*B.* Man and woman.
40. SYRACUSE 20542. Lekythos. From Gela: h. o.457.  
 Orsi, *Mon. Ant. Linc.* xvii (1907), p. 407, pl. 26: Beazley,  
 no. 24.  
 Kalliope seated playing lyre and Mnemosyne standing with  
 roll. ΚΑΛΙΟΓΓΑ ΜΝΕΜΟΣΥΝΕ.
41. WÜRZBURG 323. Stamnos. From Vulci: h. o.40.  
*Cat.* iii, p. 73: Campanari, *Ant. Vas. dipinti dalla Coll.*  
*Feoli* (1837), p. 79, no. 24: Jahn, *Ann. d. Inst.* 1862, p. 67:  
 Hoch, *Griech. Weihegebräuche*, p. 55, note 1: Frickenhaus,  
 p. 37, no. 20: Beazley, *VA.* p. 154: Rapp, *Rhein. Mus.*  
 1872, p. 581.  
*A.* Idol of Dionysos, sacrificial table, and two maenads.  
 Replica of Brit. Mus. E 451 without the bread on the  
 table.  
*B.* Three maenads. Replica of Oxford 523 *B.*
42. ? Kalpis. Formerly in Barone's possession, Naples.  
*Bull. Ital.* i, pl. 4 = Reinach, i, p. 504: Beazley, *VA.* p.  
 154: Heydemann, *Dionysos' Geburt*, p. 40.  
 Silen and nymphs with baby Dionysos.
43. ? Neck amphora.  
 Panofka, *Cab. Pourtalès*, pl. i: *El. Cér.* i, pl. 20: Winter,  
*JAV.* p. 58, b, 1: Frickenhaus, p. 35: Beazley, no. 21.  
*A.* Man and woman.  
*B.* Man and youth.

# SUBJECTS

Myth., 3, 5, 11, 18, 20, 21, 22,  
27, 28, 35, 38, 40.  
Heroic, 4, 7, 9, 14, 15, 19, 23,  
39.  
Epic, 1.  
Bacchic, 1, 2, 10, 11, 13, 17, 26,  
30, 31, 33, 34, 37, 41, 42.  
Military, 24, 32.  
Athletic, 6, 18, 20, 32, 38.  
Genre, 8, 12, 16, 19, 25, 29, 36,  
43.

# SHAPES

Amphora, Neck, 23, 25, 43.  
Pelike, 6, 12, 21, 39.  
Stamnos, 2, 10, 11, 17, 24, 26,  
27, 31, 33, 37, 41.  
Hydria, Kalpis, 5, 7, 9, 15, 16,  
22, 32, 35, 42.  
Krater { Bell, 14, 18, 19, 20.  
Kalyx, 1, 8, 13, 29, 30,  
36, 38.  
Pyxis, 4.  
Lekythos, 28, 40.  
Oinochoë, 34.  
Lebes Stand, 3.





## XENOPHANTOS

A potter of the late Free Style and a contemporary of Meidias. Only one vase with his signature is preserved.

1\*. PETROGRAD (St. 1790). Lekythos. From Kertsch: h. 0.38.

Gilding is extensively used and the figures are in relief.

*Cat.* (St.) ii, p. 310; (W.) p. 114.

Stephani, *CR.* 1864, p. 75; 1866, pl. iv = Reinach, i, p. 23.

*Ant. d. Bosph. Cimmér.* pls. 45 and 46.

*AZ.* 1856, pls. 86-87.

Nicole, *Corpus* 117.

Ray. and Coll. pp. 263-266, figs. 100-101.

Klein, p. 202.

Roscher, iii, p. 328.

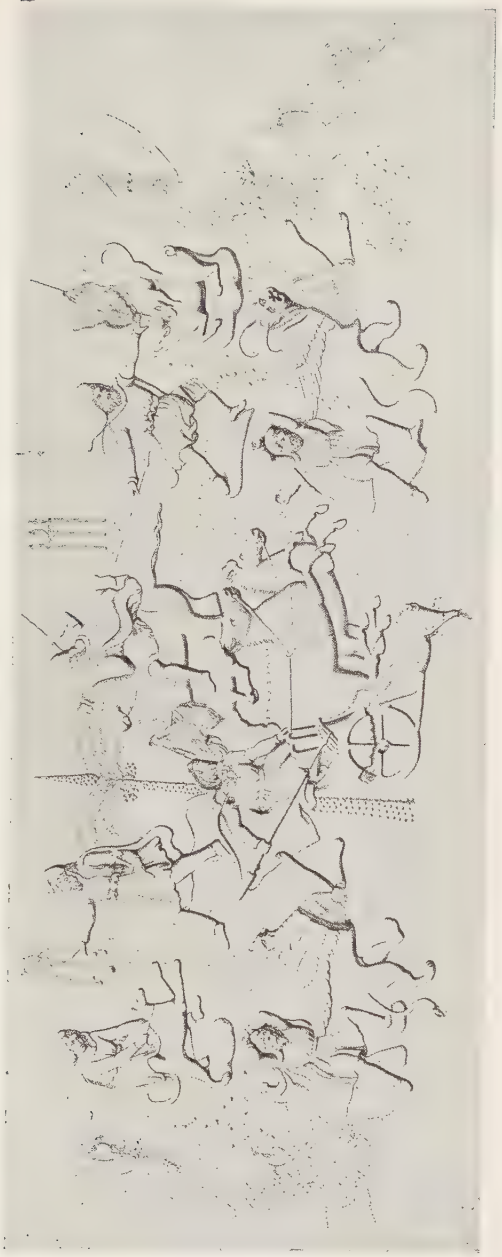
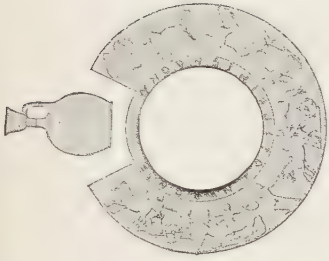
Buschor, p. 219.

Neck: Three Nikai on bigae: Centaur and Greek: giant, Athena, and Herakles. ΞΕΝΟΦΑΝΤΟΣ ΕΓΟΙΗΣΕΝ ΑΘΗΝ[ΑΙΟΣ].

Main: Persian king hunting. ΑΒΡΟΚΟΜΑΣ ΑΤΡΑΜΙΞ ΞΕΙΞΑΜΗΞ Δ. ΠΕΙΟΣ ΚΥΡΟΣ ΕΥΡΥΑΝΟΣ ΚΑΥΤΙΟ.

### OTHER ATTRIBUTIONS

Meidias 22 *bis*, 24.



## XENOTIMOS

A potter of the Free Style whose painter was probably a contemporary of Epigenes. Only one example of his handiwork bears the potter's signature.

1\*. BOSTON 99.539. Kylix (without foot). From Sorrento.

Formerly in Van Branteghem Coll.: h. 0.055, d. 0.165.

*Ann. Rep. Mus. F. A.* 1899, p. 83, no. 37.

*Van Branteghem Sale Cat.* pl. 29, no. 84.

*Ant. Denkm.* i, pl. 59, 1.

*Burlington Cat.* 1888, pl. 9, no. 10.

Robert, *Arch. Anz.* 1889, p. 143.

F.R. i, p. 291, note 2.

Beazley, *VA.* p. 180.

Nicole, *Corpus* 118.

I. Perithous. ΓΕΡΙΘΟΣ.

A. Birth of Helen. ΚΛΥΤΑΙΜΕΣΤΡΑ ΤΕΝΔΑΡΕΩΣ ΛΕΔΑ.

B. Three women. ΚΛΕΟΤΡΑ ΦΥΛΟΝΟΕ ΞΕΝΟΤΙΜΟΣ  
ΕΓΟΙΕΞΕΝ.



# ATTRIBUTED VASES

2. BERLIN Inv. 3244. Kotyle. From Sorrento. Formerly in Van Branteghem Coll.: h. 0.095, d. 0.153.

*Arch. Anz.* 1893, p. 91, no. 45 (attr. to Xenotimos denied);  
*Van Branteghem Sale Cat.* pl. 30, no. 85 (attr. to Xenotimos):  
*Ant. Denkm.* i, pl. 59, 2, p. 52 (same attribution):  
 Beazley, *VA.* p. 180 (attribution denied): Nicole, *Corpus*  
 118, sec. 1 (attr. denied).

*A.* Nereus and two Nereids. ΕΥΛΙΜΕΝΗ ΝΕΡΥΞ ΗΛΙΘΥΑ.  
 Traces of letters on *A* which may have been a signature.

*B.* Three Nereids. ΨΑΜΑΘΕ ΓΛΩΤΩ ΘΕΤΙΞ.

## SUBJECTS

Heroic, 1\*, 2.

## SHAPES

Kylix, 1\*.

Kotyle, 2.

# THE PAINTER OF YALE 165

Beazley, *VA.* p. 96.

Contemporary with the Brygan group is the nameless painter of the Yale kylix 165. Beazley assigns seven other kylixes to his hand.

1. ATHENS CC. 1212 (1574.3415). Kylix: h. 0.12, d. 0.21.  
*Cat.* (CC.) p. 386, pl. 43: Beazley, no. 2.  
*I.* Woman with mirror.
2. BOLOGNA VF. 449. Kylix: h. 0.072, d. 0.185.  
*Cat.* (VF.) p. 209: Zannoni, pl. 30, 6: Beazley, no. 8.  
*I.* Komast.
3. LONDON, BRIT. MUS. E 91. Kylix. From Cameiros, Tomb F 178: h. 0.12, d. 0.20.  
*Cat.* iii, p. 115: Beazley, no. 3.  
*I.* Seated woman.
4. BRIT. MUS. E 92. Kylix. From Cameiros, Tomb F 150: h. 0.105, d. 0.203.  
*Cat.* iii, p. 115: Beazley, no. 5.  
*I.* Youth at altar.
5. BRIT. MUS. E 123. Kylix (with low foot). From Cameiros, Tomb F 216: h. 0.03, d. 0.131.  
*Cat.* iii, p. 129: Beazley, no. 6.  
*I.* Komast running.
6. BRIT. MUS. E 134.8. Kylix (fragment).  
*Cat.* iii, p. 135: Beazley, no. 4.  
*I.* Woman.
7. BRIT. MUS. 1910. 3-7. 8. Kylix (fragment).  
Beazley, no. 7.  
*I.* Youth.
8. NEW HAVEN, YALE UNIV. 165. Kylix. From Bari: h. 0.105.  
Beazley, no. 1.  
*I.* Woman.  
Graffito on foot λ1.

## SUBJECTS

Genre, 1, 3, 4, 6-8.  
Komastic, 2, 5.

## SHAPES

Kylix, 1-8.

## THE PAINTER OF THE YALE LEKYTHOS

Beazley, *VA.* p. 73.

The painter of the Yale lekythos 146 was a contemporary of the painter of the Nike lekythos and represents the mediocre casual work of the middle archaic period.

1. ATHENS CC. 1252 (1175) 2063. Kalpis: h. 0.335.  
*Cat.* (CC.) p. 408: Beazley, no. 20.  
*A.* Eos or Selene in chariot.
2. ATHENS CC. 1191 (1303) 3523. Lekythos. From Eretria:  
 h. 0.31.  
*Cat.* (CC.) p. 375: Reisch, *Ztschr. f. Oesterr. Gymnas.* 1887,  
 p. 647: Klein, *LI.* p. 156, no. 11: Beazley, no. 9.  
 King (outline drawing on white ground). ΛΛΑΥΚΟΝ  
ΚΑΛΛΟΣ
3. ATHENS CC. 1433 (1199) C 604. Lekythos. From Athens:  
 h. 0.21.  
*Cat.* p. 463: Beazley, no. 10.  
 Woman seated with alabastron and plug.
4. BERLIN 4037. Alabastron. From Attica: h. 0.16.  
*Cat.* p. 1023: Furtwängler, *Samm. Sabouloff*, pl. 54:  
 Beazley, no. 15.  
 Nereids running to Nereus.
5. BRUNSWICK, BOWDOIN COLLEGE. Aryballos: h. 0.153.  
 Beazley, no. 14.  
 Youth with panther cub and man.
6. BRUSSELS A 1015. Lekythos.  
 Beazley, no. 6.  
 Herakles and Athena.
7. BRUSSELS. Kotype. Formerly in Van Branteghem Coll.:  
 From Capua: h. 0.224, d. 0.264.  
*Van Branteghem Sale Cat.* no. 87: Furtwängler, *Coll. Somzée*,  
 p. 69, no. 98, pl. 39: Beazley, no. 19: *Somzée Sale Cat.* no. 45, pl. 5.  
*A.* Triptolemos, Demeter, and Kore.  
*B.* Initiation of Herakles and Iolaos.



8. GIRGENTI, COLL. BARON GIUDICE 2. Lekythos. From  
Girgenti ? : h. 0.33.  
Beazley, no. 5.  
Nike with phiale and thurible.
9. LONDON, BRIT. MUS. E 309. Nolan amphora. From Gela.  
Formerly in Dennis Coll.: h. 0.325.  
*Cat.* iii, p. 221: Beazley, no. 18.  
*A.* Dionysos. *B.* Silen.
10. BRIT. MUS. E 576. Lekythos. From Gela. Formerly in  
Dennis Coll.: h. 0.355.  
*Cat.* iii, p. 326: Beazley, no. 7.  
Nike pouring wine for warrior.
11. BRIT. MUS. E 578. Lekythos. From Gela: h. 0.368.  
*Cat.* iii, p. 326: Beazley, no. 4.  
Nike and youth.
12. BRIT. MUS. E 720. Alabastron. From Cameiros, Tomb  
F 193: h. 0.179.  
*Cat.* iii, p. 355: Beazley, no. 16.  
*A.* Iris or Nike.
13. LONDON, MRS. HALL'S COLL. Lekythos.  
Beazley, no. 11.  
Man leaning on stick holding a piece of meat.
- 13 *bis.* LONDON, MRS. HALL'S COLL. Lekythos. White ground.  
Beazley, no. 12.  
Woman with hydria on her head, running away from a snake.
14. NEW HAVEN, YALE UNIV. 146. Lekythos. From Gela:  
h. 0.345.  
*Sale Cat. Coll. Dr. B. et M.C.* pl. 20, no. 168: Beazley, no. 1.  
Woman with clothes at chest.
- 14 *bis.* NEW YORK 07.286.44. Lekythos, white ground: h. 0.14  
(neck missing).  
Fairbanks, *White Athenian Lekythoi*, ii, p. 244, pl. 32, 1:  
Beazley, no. 12.  
Young soldier combing his hair with a sword.

15. OXFORD 297. Kalpis. Formerly in Castellani Coll.: h. 0.30.  
*Cat.* p. 28: Beazley, no. 22.  
*A.* Two women and a goose.
16. PETROGRAD (St. 2072). Nolan amphora: h. 0.33.  
*Cat.* ii, p. 423; (W.) p. 111: Stephani, *CR.* 1862, pl. i, 8-10  
 = Reinach, i, p. 10, 8-10: Beazley, no. 17.  
*A.* Winged goddess caressing fawn.  
*B.* Woman with corn ears at altar.
17. SYRACUSE 19894. Kalpis (fragment). From Camarina.  
 Beazley, no. 21.  
*A.* Two women with a lekythos between them.
18. SYRACUSE 21847. Lekythos. From Gela: h. 0.365.  
 Orsi, *Mon. Ant. Linc.* 1907, p. 358, pl. 14, 1: Beazley,  
 no. 8.  
 Nike with thymiaterion.
19. SYRACUSE 19865. Lekythos. From Gela: h. 0.295.  
 Orsi, *Mon. Ant. Linc.* 1907, p. 426, fig. 306: Beazley,  
 no. 3.  
 Woman with wool basket and mirror.
20. SYRACUSE 21119. Lekythos (fragmentary). From Gela.  
 Orsi, *Mon. Ant. Linc.* 1907, p. 457, fig. 327: Beazley, no. 2.  
 Woman seated, cresting helmet.
21. VIENNA, OESTERR. MUS. 339. Stamnos. Formerly in Castellani Coll.: h. 0.36. Handles restored in antiquity.  
*Cat.* p. 52, pl. 7: Brunn, *Bull. d. Inst.* 1865, p. 216: Beazley, no. 23.  
*A.* Boreas and Oreithyia.  
*B.* Poseidon and woman.
22. WÜRZBURG 335. Stamnos. Formerly Campanari Coll. 10:  
 h. 0.30, d. 0.17.  
*Cat.* iii, p. 81 ('same hand as 324'): Beazley, no. 24.  
*A.* Poseidon between two Nereids.  
*B.* Nereus between two Nereids.  
 Dipinto M Graffito +.

## SUBJECTS

Myth., 1, 7, 8, 11, 12, 16, 18,  
21, 22.

Heroic, 4, 6, 21.

Bacchic, 9.

Military, 10, 14 *bis*.

Genre, 2, 3, 5, 13-15, 17, 19, 20.

## SHAPES

Amphora, Nolan, 9, 16.

Stamnos, 21, 22.

Hydria, Kalpis, 1, 15, 17.

Lekythos, 2, 3, 6, 8, 10, 11, 13-  
14 *bis*, 18-20.

Kotyle, 7.

Aryballos, 5.

Alabastron, 4, 12.

# THE PAINTER OF THE YALE OINOCHOË 143

Beazley, *VA*. p. 61.

A very minor and indifferent artist is the painter of the middle archaic period to whom Beazley has given the name from an oinochoë in the Yale collection.

1. BRUSSELS R 311 (207 b). Stamnos. From Nola.  
*Cat.* p. 96: Beazley, no. 3.  
*A.* Departure of two young warriors.  
*B.* Youth with spear pursuing woman.
2. GOLUCHOW, CZARTORYSKI COLL. 51. Stamnos. From Nola:  
 h. 0.37.  
*DeWitte, Vases à l'Hôtel Lambert*, pp. 62-63, pls. 18-19:  
 Beazley, no. 4.  
*A.* Man and woman at altar with Nike.  
*B.* Peleus and Thetis (Theseus and daughter of Sinis, acc. to DeWitte).
3. LONDON, BRIT. MUS. E 178. Kalpis. From Capua. Formerly in Castellani Coll.: h. 0.33.  
*Cat.* iii, p. 158: Beazley, no. 8; Fölzer, p. 116, no. 212.  
*A.* Judgment of Paris: Hera, Athena, and Aphrodite.
4. BRIT. MUS. E 446. Stamnos. From Capua. Formerly in Castellani Coll.: h. 0.353.  
*Cat.* iii, p. 273: Hackl, p. 44, no. 486: Beazley, no. 2.  
*A.* Youth with sword pursuing woman.  
*B.* Man and woman at altar.  
 Graffito on foot AO.
5. NAPLES (H 3095). Stamnos. From Nola: h. 0.35.  
*Cat.* p. 467: Beazley, no. 5.  
*A.* Women at altar. *B.* Women and men.
6. NEW HAVEN, YALE 143. Oinochoë: h. 0.41.  
 Beazley, no. 9, fig. 39.  
 Poseidon and Theseus.

7. OXFORD 292. Stamnos. Formerly Castellani Coll. 53: h. o.35.  
*Cat.* p. 27, fig. 31 (A), pls. 16-17: Hackl, p. 44, no. 487:  
 Beazley, no. 1.  
 A. Demeter and nymphs: libation at altar.  
 B. Kore (?) and nymphs: libation.  
 Graffito on foot AO, same as on Brit. Mus. E 446.
8. PARIS, LOUVRE G 368. Bell krater (with lugs): h. o.35,  
 d. o.36.  
*Cat.* iii, p. 1092: Beazley, no. 6.  
 A. Demeter and Triptolemos.  
 B. Demeter and Kore.  
 Graffito on foot AO.
9. PETROGRAD 777 (St. 1786). Bell krater (with lugs): h. o.36.  
*Cat.* (St.) ii, p. 303; (W.) p. 98: Beazley, no. 7.  
 A. Youth with sword pursuing woman.  
 B. Youth with spear pursuing woman.

#### SUBJECTS

Myth., 2, 7, 8.  
 Heroic, 2, 4 ?, 6, 9 ?  
 Epic, 3.  
 Military, 1.  
 Genre, 5.

#### SHAPES

Stamnos, 1, 2, 4, 5, 7.  
 Hydria, Kalpis, 3.  
 Krater, Bell, 8, 9.  
 Oinochoë, 6.



# APPENDIX

## ADDENDA AND CORRIGENDA

Several factors have contributed to make this section of the work larger than I could have wished. First, the whole of vol. i was set up in page proof for nearly a year before its appearance, and vol. ii for nearly six months, so that additions to the text have been impossible in many cases. Further, owing to the war most of the foreign publications have been delayed in reaching this country for more than a year, and until late in this past winter, no publications of German or Austrian origin, with very few exceptions, have been available to me. A number of new attributions and changes in the text of *Attic Red-figured Vases in American Museums* were added by Beazley just before the publication of that work, and since the various attributions in this book were based on his MS. and first proof, numerous additions and changes were not always easily made. Lastly, Beazley has very kindly sent me an advance copy of his forthcoming article in the *Journal of Hellenic Studies* for 1919, which contains a number of new attributions, as well as a number of corrections and observations for vol. i of this Handbook which I have naturally wished to insert here.

The numbers given to new attributions listed below are those which they would have carried had they been included in their proper places.

### VOL. I

#### PAGE

16. Aison, no. 2. Add to bibliography, Benndorf, *Heroön*, p. 109, fig. 112.
22. Altamura P. no. 8. For Scheuleer read Scheurleer.
24. Altamura P. no. 18. Diameter 0.420 not 0.120.
29. Ambrosios P. no. 12. Add inscriptions to exterior: • NTETE  
NAVBIOΣ ANT[IVO+]OΣ HHPONH[KOΣ] KPAIΛI-  
Σ+OΣ.  
No. 12 *bis*. Add inscription HO ΓAIΣ KAVOΣ.

## ADDENDA AND CORRIGENDA

49. Beazley writes that he is now doubtful about the attribution of the Naples maenad stamnos to the New York Centauromachy P. (v. vol. ii, p. 216).
56. Bald-Head P. no. 3. Beazley informs me that the vase is now in the Bibliothèque Royale, Brussels, presented by Baron Lucien de Hirsch.
65. Berlin Amphora P. no. 46. Beazley informs me that he regards this vase as a late school-piece of the time of Hermonax.
67. Berlin Amphora P. no. 60. Through an oversight I have wrongly called the fragments a school-piece whereas Beazley assigned them directly to the painter's hand.
71. Berlin Amphora P. no. 82. Now in the possession of the Hon. Marshall Brooke, Tarporley.  
No. 82 *bis*. The vase is a lekythos and not a kalpis.  
No. 83. Read Aigina for Aethra.
77. Berlin Nike Hydria P. no. 6. Delete the references to Harrison, *Prolegomena* and Flasch, *Ann. d. Inst.* which refer to a different vase.
78. I have been guilty of an error here since Beazley never attributed these vases to the Berlin Amphora P.
79. Add the following to the works of the Bologna Aegisthus P.:  
  12. ATHENS CC. 1171 (1174). Kalpis. From Attica: h. o.35. *Cat.* p. 367: Heydemann, *Griech. Vas.* pl. 2, 1: Beazley, *VA.* (add.), p. 193.  
Poseidon and Amymone.
  13. BRUNSWICK, BOWDOIN COLLEGE COLL. Kalpis.  
Beazley, *VA.* (add.), p. 193.  
Seated woman between two standing youths.
  14. GIRGENTI, COLL. BARON GIUDICE. Kalpis.  
Beazley, *VA.* (add.), p. 193.  
Thracian women at fountain.
81. Bologna Boreas P. no. 8 *bis*. Add to bibliography, Furtwängler, *N.D.* iii, p. 276, no. 18.
86. Boston Phiale P. no. 29. Add to bibliography, Heydemann, *AZ.* 1871, p. 44, no. 29.



## ADDENDA AND CORRIGENDA

91. Add the following to the works of the Boston Tithonos P.:  
 6 bis. OXFORD (formerly in the Hope Coll., Deepdene). Lekythos: h. o.36.  
*Deepdene Sale Cat.* p. 16, no. 95, 2: Millingen, *Vases Coghill*, pl. 22, 2 = Reinach ii, p. 7: *El. Cér.* i, pl. 92, p. 303: Beazley, *VA.* (add.), p. 193.  
 Nike at altar. ΚΑΛΟΣ.
92. Bowdoin Eye-kylix P. no. 4. Read Scheurleer for Scheuleer.
- 94, note 1. Read Berlin Nike Hydria P. instead of Berlin Nike Lekythos P.
101. Beazley has justly called my attention to the fact that the Bald-Head and Briseis Painters cannot be said to be identical since the Hieron kylix no. 6\* attributed to the Bald-Head P. by Hartwig is certainly not by the Briseis P.
102. Briseis P. no. 9. Add inscription on louterion AVIOΣ.
103. Briseis P. no. 11. Add inscription on B VVIOΣ ΚΑΙΟΙ.
104. Brussels Oinochoë P. no. 6. Read Perrot ix, pl. 17 instead of pl. 16.
106. Beazley informs me that he does not agree with Miss Herford in attributing the Frankfurt kylix to Kleophrades or connecting it with the Oxford kylix.
108. Brygos, no. 3\*. The kylix has a graffito which is given in the plate.
111. Brygos, no. 4\*. On I read "maiden" for "bearded man." In inscriptions on A read ΝΕΦΞΙΞ for ΝΕΦΞΙΞ.
124. Brygos, no. 19. Add to bibliography, Beazley, *VA.* p. 94.
126. Brygos, no. 30. Add to bibliography, Benndorf, *Heroön*, p. 155, fig. 142.
128. Brygos, no. 41. Insert 1913 after *Mus. Fine Arts* reference.
129. Brygos, no. 50. One of these kylixes is probably identical with Briseis P. no. 3.
130. Brygos, no. 54. This may very likely be identical with Makron 57a.
135. Brygos, no. 76. Add ΚΑΥΟΣ on wine-skin.
139. Brygos, no. 95. Add to bibliography, Benndorf, *Heroön*, p. 211, fig. 162.
140. Brygos, no. 100. Burrowes and Ure, not Beazley, are the authors of the article in the *BSA.* and the vase is illustrated on pl. 14. The kotyle is from Rhitsona.

## ADDENDA AND CORRIGENDA

141. Brygos, no. 103. The plate is in the collection of Acropolis vases in Athens (*v. Beazley, VA.* p. 13).  
       Brygos, no. 107. Beazley informs me that this fragment is part of the signed kylix in Florence, no. 2\*.
142. Brygos, no. 108. Identical with Foundry P. no. 16 and therefore to be discarded from the Brygos attributions.  
       Brygos, no. 110. This kylix is now in the British Museum (95.5-13.1) so Beazley informs me.
169. Chachrylion, no. 15\*. Add inventory no. MNC 736 and dimensions, h. 0.08, d. 0.20.
176. Chachrylion, no. 22. The vase is in the museum in Brussels, so Beazley informs me.
178. Chachrylion, no. 26. Beazley tells me that the subject is a bearded man leaning on a stick, holding a hare, with his dog behind.
186. Chelis, no. 3\*. Beazley informs me that after seeing the photograph, he would definitely attribute the vase to Oltos.
196. Through error the Chrysis Hydria P. was mentioned as belonging to the Polygnotan group but is certainly later.
197. Colmar P. no. 1 *bis*. Read Schongauer for Schöngauer.
198. Colmar P. no. 5, *v*. Beazley's article in the next number of the *JHS.* for 1919.
199. Colmar P. no. 13. To be published on pl. 2, 2, *JHS.* 1919. No. 15 to appear on pl. 2, 3 of the same number.
200. Copenhagen Amphora P. no. 4. Add to bibliography Hartwig, p. 174, note (attr. to Pistoxenos): Nicole, *Corpus* 107, note 1. For Ussing, *Vasez* read *Vaser*.
208. In Beazley's forthcoming article in *JHS.* 1919, he mentions another signed kylix by Douris in the Kunstgewerbe Museum in Dresden as well as a number of new attributions to Douris. The following are therefore to be added to the Douris vases already listed:
  - 13\* *bis*. DRESDEN, KUNSTGEWERBE MUSEUM. Kylix. Barring the fact that the figure on the interior is standing, the description might fit the lost vase (no. 25\* on p. 276). Usual signature; name of Chairestratos.
  - I.* Man leaning on stick holding out a purse.
  - A* and *B.* Men and youths.

## ADDENDA AND CORRIGENDA

- 40 *bis*. ADRIA, MUSEO BOCCHI B 500. Kylix fragment.  
*I*. Seated man holding a lyre, and youth.  
*A* and *B*. Figures in mantles.
- 53 *bis*. BOLOGNA (VF.) 470. Kotyle (fragments).  
*Cat.* p. 213.
- 65 *bis*. CORNETO, BRUSCHI COLL. Kylix.  
*I*. Man and youth.  
*A* and *B*. Men and youths.
- 67 *bis*. FLORENCE. Kylix. From Chiusi.  
*I*. Man holding oinochoë.  
*A* and *B*. Symposium.
- 68 *bis*. LEWES, WARREN COLL. Kylix (fragment).  
*I*. Man pursuing woman.
- 78 *bis*. LONDON, BRIT. MUS. E 796. From Capua: h. 0.14.  
 Rhyton in form of a lion's head.  
*Cat.* p. 377: Walters, i, pl. 46, 5.  
 On cup: woman pursuing youth.
- 78 *ter*. MANNHEIM. Pyxis.  
 Menelaos pursuing Helen.
- 81 *bis*. ORVIETO, FAINA COLL. 60. Kylix (fragments).  
*Cat.* p. 44.  
*I*. Man and woman on couch. ΚΑΛΟΣ.
- 82 *bis*. OXFORD. Kylix (fragment). Lent by Mr. H. Stuart Jones.  
*Ext.* Figures in mantles.
- 82 *ter*. PALERMO. Kylix. From Chiusi.  
 Inghirami, *Mus. Chiusino*, pls. 109-111.  
*I*. Seated man.  
*A* and *B*. Athletes.
- 97 *bis*. PARIS, LOUVRE S 1327. Kylix (fragment).  
*I*. Youth wearing himation, and feet of another figure.
- 97 *ter*. LOUVRE. Rhyton in form of a lion's head.  
 On cup: Komos.
- 104 *bis*. WÜRZBURG. Kylix.  
*I*. Symposium. ΚΑΛΟΣ.
- 104 *ter*. WÜRZBURG. Kylix (fragment).  
*Ext.* Men and youths.

# ADDENDA AND CORRIGENDA

209. It is perhaps unfair to Beazley to speak of him as rejecting absolutely the attribution of the Douris lekythoi, since in *VA.* p. 98 he only expresses his doubts as to their origin.
288. Douris, no. 96. Beazley's description is the correct one.  
Douris, no. 99. *v.* Beazley, *JHS.* 1919.
289. Douris, no. 101. Change Saglio, fig. 3673 to 3763.
290. Douris, no. 103. Now in Leipzig, not Stuttgart, so I am informed by Beazley.
293. Dutuit Oinochoë P. no. 11. Read Mengs for Menges.
294. Dutuit Oinochoë P. no. 15. Read thymiaterion for thymasterion.
296. Epeleios P. no. 1. Add to bibliography De Ridder, *Rev. Étud. Grecs.* 1917, p. 192.
329. Epiktetos, no. 20. Add dimensions, h. 0.125, d. 0.32.
331. Epiktetos, no. 23. *ἐγρασφεν* is right, according to Beazley.
334. Epiktetos, no. 25 is in the Oesterreichisches Museum.
345. It is of course erroneous, as Beazley has pointed out to me, to class the Megakles painter as a contemporary of Xenotimos and Meidias since he clearly belongs to the first half of the fifth century.
356. Add the following to the works of the Eucharides P. attributed by Beazley (*BSA.* xix, p. 245, note 1), but omitted by him in *Attic Red-Figured Vases in American Museums.*  
*1 bis.* ATHENS CC. 1246 (1482. 873. C 512). Kalpis, from Attica: h. 0.30.  
*Cat.* (CC.) p. 405: Heydemann, *Griech. Vas.*, pl. 7, 1: Beazley, no. 25.  
Cheiron.  
*1 ter a-b.* ATHENS G 7, G 288. Volute krater (fragments).  
From Acropolis.  
Beazley, nos. 26 and 27.  
G 7. Symposium. G 288. Youth and arm with helmet.  
*20 bis.* PETROGRAD. Kalpis. From the Crimea.  
Nike flying with tripod.
358. Eucharides P. no. 16. Read *Orchestique* for *Orchestre*.
364. Euergides, no. 3\*. I erroneously stated that this fragment was from the Ruspoli Collection. Beazley informs me that the fragments went partly to Boston, not Heidelberg.
370. Euergides, no. 11. Add to bibliography *CIG.* 7894.

# ADDENDA AND CORRIGENDA

380. Euphronios, no. 2\*. The barbarian is standing not fallen. Add that the head of Orpheus is well given in Perrot, x, p. 708, fig. 387.
392. Euphronios, no. 8\*. Add to bibliography DeRidder, *Rev. Étud. Grecs.* 1917, p. 194 with fig.
396. Euphronios, no. 10. Add inscriptions to ΒΥΕΛΛΡΟΣ ΚΑΥΟΣ ΓΩΥΚΥΕΣ [Κ]ΕΘΙΣΟΔΟΡΟΣ (r.). On bema ·ΑΣ.
404. Euphronios, no. 14\*. In inscriptions read ΒΑΤΑΣΣΟ.
406. Euphronios, no. 15\*. Beazley writes me as follows: "The kylix was in Hauser's possession in Rome; I don't know whether it was ever in Stuttgart, he probably acquired it after he left Germany. There are more letters on the interior." As most of Hauser's vases are now in Leipzig (as far as I am able to discover) this kylix is probably there.
410. Euphronios, no. 29. The figure on B is represented in Beazley, *VA.* p. 30, fig. 14, but wrongly labelled Louvre G 103.  
Euphronios, no. 30. Add to bibliography, Beazley, *VA.* p. 30.
412. Euphronios, no. 35 *bis*. Beazley writes me, "this is in Castle Ashby and is not by Euphronios but by the same hand as the cups Brit. Mus. E 64 (v. Brygos, no. 59), Cab. d. Méd. 532 (Luynes 45, *Cat.* p. 400) and a fragment of a cup in the Cab. d. Méd. with a man holding a tablet, published in the text of the *Meisterschalen*."
415. Onesimos, no. 13. Add to bibliography Benndorf, *Heroön*, pp. 183-186, figs. 152-153.
418. Onesimos, no. 28. Add to bibliography Benndorf, *Heroön*, p. 112, fig. 115.
419. Onesimos, nos. 32 and 33. Both are now in Leipzig.  
Onesimos, no. 35 *bis*. Beazley writes, "I did not mention it, but it seems from the drawing to be certainly by the Painter of the Paris Gigantomachy Cup."
424. Panaitios P. no. 48. Add dimensions, h. 0.085, d. 0.225.
425. Panaitios P. no. 51. To appear on pl. 2, 1, *JHS.* 1919.
430. Add to bibliography: Pfuhl, *Arch. Anz.* 1918, pp. 63-71; Robert, *Jhb.* 1915, pp. 241-242; Deonna, *Rev. Étud. Grecs.* 1917, p. 342.
436. Euthymides, no. 4\*. Add to bibliography De Ridder, *Rev. Étud. Grecs.* 1917, p. 192.

## ADDENDA AND CORRIGENDA

- 440. Euthymides, no. 7. Add to bibliography, Benndorf, *Heroön*, p. 200, fig. 160.
- 443. Euthymides, no. 20. Delete reference to *VA.* p. 31 and substitute *JHS.* 1917, p. 235.
- 448. Euxitheos, no. 1\*. The repainted parts of the vase have been removed and the plate gives the original portions.
- 455. Foundry P. no. 2. Change Saglio, fig. 6721 to 2721.
- 458. Foundry P. no. 16. The vase is in Cambridge not Oxford. It is identical with Brygos 108.
- 459. Foundry P. no. 19. Beazley also disagrees with the attribution.
- 469. Girgenti Krater P. no. 3. Read Certosa di Bologna for Certora. No. 5. The vase is in Bologna (*VF.*) 177, not Boulogne.
- 470. Girgenti Krater P. no. 11. Add dimensions, h. 0.37, d. 0.245.
- 472. Girgenti Krater P. no. 24. Read Lusieri's for Lusieris'.

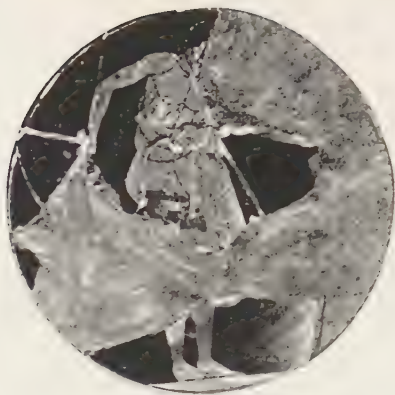
Thanks to the exertions of Mr. Curtis, and the courtesy of Dr. L. Pernier and Dr. A. Minto of the Florence museum, it has been possible to secure at last the photographs of the Brygos and Douris kylixes. Only the interior of Brygos 2\* is given on the next page as the exterior is unfortunately far too obscene for publication. Douris 14\* is in a very bad state of preservation but as no plate of it exists it seems advisable to reproduce it here.





BRYGOS 2\*. FLORENCE 3921

For description *v.* Vol. I, p. 107



DOURIS 14\*. FLORENCE 73750

For description *v.* Vol. I, p. 235



## ABBREVIATIONS

The table given below is of publications cited in this work in an abbreviated form, which contain no illustrations, and therefore are not to be found in the Index of Publications.

Amelung, <i>Führer</i> :	<i>Führer durch die Antiken in Florenz.</i>
Ann. Rep. Mus. F. A.:	<i>Annual Reports of the Museum of Fine Arts,</i> Boston, Mass.
Arndt, <i>Studien</i> :	<i>Studien zur Vasenkunde.</i>
Babelon, <i>Guide</i> :	<i>Le Cabinet des Antiques à la Bibliothèque Nationale.</i>
B. P. W.:	<i>Berliner Philologische Wochenschrift.</i>
Brunn, K.G.:	<i>Geschichte der Griechischen Künstler.</i>
Bull. d. Inst.:	<i>Bulletino dell' Istituto di corrispondenza archaeo-</i> <i>logica.</i>
Catalogues, Museum.	
Berlin:	<i>Beschreibung der Vasensammlung des Antiquarium</i> <i>in Berlin,</i> by A. Furtwängler.
Brussels, Musée de Ravestein:	<i>Catalogue descriptif par M. E. de M. de</i> <i>Ravestein. Liège, 1871.</i>
Campana:	<i>Cataloghi del Museo Campana. I, Vasi dipinti,</i> by G. P. Campana. (The Campana collection is now in the Louvre.)
Copenhagen, National Museum:	<i>De maledre Vaser i Antikkabinet i Kjö-</i> <i>benhavn,</i> by S. Birket-Smith.
Thorwaldsen Museum.	<i>Catalogue,</i> by L. Müller.
Harrow:	<i>Catalogue of the classical antiquities from the col-</i> <i>lection of the late Sir G. Wilkinson,</i> by Cecil Torr. (Harrow School Museum.)
Karlsruhe:	<i>Beschreibung der Vasensammlung der grossherzogli-</i> <i>chen vereinigten Sammlungen zu Karlsruhe,</i> by H. Winnifeld.
Leyden:	<i>Catalogus van het Rijksmuseum van Oudheden te</i> <i>Leyden,</i> by J. H. Holwerda.
Munich:	<i>Beschreibung der Vasensammlung König Ludwigs</i> <i>in der Pinakothek zu München,</i> by Otto Jahn. (Of the new catalogue only one volume, dealing with the non-Attic b. f. vases has so far ap- peared.)
Naples:	<i>Die Vasensammlung des Museo Nazionale zu Nea-</i> <i>pel,</i> by H. Heydemann.
Petrograd:	<i>Die Vasensammlung der Kaiserlichen Ermitage,</i> by L. Stephani. (W.). <i>Imperatorski Eremitage. Kratkoe opisanie</i> <i>sobranya antitchnik raspisnik Vas,</i> by Oskar Waldhauer. Petrograd, 1914, 2d ed.

## ABBREVIATIONS

- Vienna, Hofmuseum: *Die Sammlungen des k. k. Münz- und Antikenkabinetts, beschrieben von Dr. Eduard Freiherr von Sacken und Dr. Friedrich Kenner.*
- Würzburg: *Verzeichniss der antiken Sammlungen der Universität Würzburg, by L. von Urlichs.*
- Catalogues, private collections.
- Feoli: *Antichi vasi dipinti della collezione Feoli, by L. Campanari.* (Most of the vases from the Feoli coll. are in Würzburg.)
- Orvieto, Faina Coll.: *Museo etrusco Faina, by D. Cardella.*
- Cat. étr.:* *Catalogo di scelte antichità etrusche trovati negli scavi del Principe del Canino, 1828-29. Viterbo, 1829.*
- Chase: *Shield Devices of the Greeks, by G. H. Chase* (Harvard Studies in Classical Philology, vol. xiii).
- Class. Rev.:* *Classical Review.*
- Comm. Mommsen:* *Commentationes philologae in honorem T. Mommseni. Berlin, 1877.*
- Corey: *De amazonum antiquissimis figuris. Berlin, 1891.*
- CIG.:* *Corpus Inscriptionum Graecarum.*
- De Witte, *Descript.:* *Description d'une collection de vases peints et bronzes antiques, provenant des fouilles de l'Étrurie, by J. DeWitte. Paris, 1837.*
- Dubois, *Notice:* *Notice d'une collection de vases peints du Prince de Canino.*
- Fölzer: *Die Hydria, by E. Fölzer. Leipzig, 1906.*
- Fröhner, *Choix:* *Choix de vases Grecs inédits de la collection du Prince Napoléon. Paris, 1867.*
- Furtwängler, *N. D.:* *Neue Denkmäler antiker Kunst, in the Sitzungsberichte der Bayerischen Akademie der Wiss. Philolog.-hist. Klass. 1897.*
- Gargiulo, *Raccolta:* *Raccolta di monumenti più interessanti del Real. Mus. Borbonico. Naples, 1825.*
- Gerhard, *Akad. Abhand.:* *Gesammelte akademische Abhandlungen und kleine Schriften. Berlin, 1866-68.*
- Rapp. Volc.:* *Rapporto intorno i vasi Volcenti* (vol. iii of the *Ann. d. Inst.*).
- Hackl: *Merkantile Inschriften auf Attischen Vasen* (in the *Münchener archaeologischen Studien*, dedicated to A. Furtwängler).
- Helbig-Reisch, *Führer:* *Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom. 3d ed., by W. Helbig in coöperation with E. Reisch and W. Amelung.*
- Heydemann, *Mitt. a. Oberitalien, or iii Halle Pr.:* *Mittheilungen aus den Antikensammlungen in Ober- und Mittel-Italien, iii Halle Winckelmannsprogramm. 1879.*
- Pariser Antiken:* *xii Halle Winckelmannsprogramm. 1887.*

## ABBREVIATIONS

Jahn, <i>Arch. Aufs.</i> :	<i>Archaeologische Aufsätze.</i> Greifswald, 1845.
Klein:	<i>Die griechischen Vasen mit Meistersignaturen.</i> 2d ed. 1886.
Knapp, <i>Nike</i> :	<i>Nike in der Vasenmalerei.</i> Tübingen, 1876.
Knatz:	<i>Quomodo Persei fabulam artifices Graeci et Romani tractaverint.</i> Bonn, 1893.
Kretschmer:	<i>Die griechischen Vaseninschriften ihrer Sprache nach untersucht.</i>
Luckenbach:	<i>Das Verhältniss der griechischen Vasenbilder zu den Gedichten des epischen Kyklos.</i> (In the xi suppl. vol. of Fleckeisen's <i>Jahrbücher für klass. Philologie.</i> )
Müller:	<i>Die Theseusmetopen von Theseion zu Athen in ihrem Verhältniss zur Vasenmalerei.</i> Göttingen, 1888.
<i>Mus. étr.</i> :	<i>Muséum étrusque de Lucien Bonaparte, Prince de Canino, fouilles de 1828-29.</i> Viterbo, 1829.
Nicole, <i>Corpus</i> :	<i>Corpus des céramistes grecs.</i> In <i>Rev. Arch.</i> 1916, 11, pp. 373-412.
<i>Notice</i> , 1845:	<i>Notice d'une collection de vases peints tirés des fouilles faites en Étrurie par feu le Prince de Canino, 1845.</i> By J. DeWitte.
Panofka, <i>Recherches</i> :	<i>Recherches sur les véritables noms des vases grecs.</i> By T. Panofka. Paris, 1829.
<i>Rhein. Mus.</i> :	<i>Rheinisches Museum.</i>
<i>Res. étr.</i> :	<i>Reserve étrusque.</i> London, 1838.
Urlichs, <i>Beiträge</i> :	<i>Beiträge zur Kunstgeschichte</i> , by L. von Urlichs. Leipzig, 1884.
<i>Brygos</i> :	<i>Der Vasenmaler Brygos.</i> Würzburg, 1875.
Wernicke:	<i>Die griechischen Vasen mit Lieblingsnamen.</i> Berlin, 1890.
Wulff:	<i>Zur Theseussage.</i> Part ii of <i>Die Theseusathlen.</i> Dorpat, 1892.



## GENERAL INDEX

A double dagger placed before the number indicates that the figure on the vase is denoted by an inscription. Names with *καλός* will be found in the Index of Inscriptions. Such common subjects as *silens*, *maenads*, *athletes*, etc., have been omitted.

- Acheloos ('Αχελῷος): Epilykos 1\*; Nikosthenes 3\*; Pamphaios †10\*.
- Achilles ('Αχιλλεύς): Achilles P. 19, †35; Altamura P. †19; Andokides 8, 11; Apollodoros †5; Bald-Head P. 1; Berlin Amphora P. †18, 43, 47; Briseis P. 6; Brygos †30, 61, 83, 84; Douris 75; Epigenes †1\*; Eucharides P. 17, 22; Euergides 18; Euphronios †13\*; Euxitheos †1\*; Hermonax 22; Hieron †25\*; Kleophrades 35; Makron 95, 100; Oltos †1\*, †7, 14, †29, 41; Onesimos 18-20; Pamphaios †17\*; Penthesilea P. 24; Polygnotos †10; Sosias †1\*; Tyszkiewicz P. †4.
- Achilles, Arms of: Bald-Head P. 1; Brygos 63; Douris 31\*; Dutuit Oinochoë P. 3; Foundry P. 1.
- Actors: Boston Phiale P. 6.
- Adonis ('Αδωνις): Meidias †17.
- Aegeus (Αἰγέως): Aison †2; Kodros P. †1, †2.
- Aegina (Αἴγινα): Bologna Boreas P. †8 *bis*; Hermonax †37.
- Aegisthus (Αἰγισθος): Berlin Amphora P. 65; Bologna Aegisthus P. 1; Copenhagen Amphora P. †3; Chachrylion 18\*; Euthymides †25.
- Aeneas (Αἰνέας): Kleophrades †20; Meidias †22 *bis*; Oltos †1\*, 14, †41; Tyszkiewicz P. †4.
- Aesop: Penthesilea P. 51.
- Aethra (Αἰθρα): Berlin Amphora P. 83?; Berlin Nike Hydria P. 9; Brygos 3?; Eucharides P. 7; Hieron †26\*; Kodros P. †2; Myson †8; Niobid P. 5, 6; Syleus P. †14; Villa Giulia P. †39.
- Agamemnon ('Αγαμέμνων): Epigenes †1\*; Euphronios †9\*; Hermonax †24; Hieron 7\*, †25\*, †26\*; Makron 41a.
- Aglauros ('Αγλαυρος): Kodros P. †1; Makron †75.
- Ajax (Αἴας): Andokides 8, 11; Brygos 63; Cerberus Plate P. †4; Douris †19, 31\*; Hieron †25\*; Kleophrades 30; Kodros P. †2; Niobid P. 5; Oltos †1\*, 14, †23; Onesimos 19; Smikros †2\*; Telephos P. 12; Tyszkiewicz P. 1.
- Akamas ('Ακάμας): Brygos †8\*; Hieron †26\*; Meidias †1\*; Myson †8; Niobid P. 5, 6.
- Akrisios: Diogenes Amphora P. 1; Eucharides P. 18; Foundry P. 17.
- Aktaeon ('Ακταίων): Geras P. 9; Lykaon P. †1, 7; Pan P. 13.
- Alexander, *v.* Paris.
- Alkaios ('Αλκαῖος): Achilles P. †5 (as *καλός* name); Frau Meisterin †1.
- Alkmena: Berlin Amphora P. 84.
- Alkyoneus ('Αλκυονεύς): Phintias †6\*.
- Altar: Altamura P. 14, 15; Berlin Amphora P. 72, 75 *ter*; Berlin Nike Hydria P. 2; Bologna Aegisthus P. 2; Boston Phiale P. 7; Boston Tithonos P. 6 *bis* (*v. add.*); Bowdoin Pyxis P. 2, 3, 5, 7, 8, 11, 19, 20, 22a, 22d, 23, 25, 28, 29, 30, 40, 41, 44, 45, 46, 47, 48, 54, 56, 61; Brygos 8\*, 66, 73; Douris 41, 89; Eucharides P. 25; Euphronios 3\*, 13\*, 17, 20; Hermonax 11, 24; Hieron 6\*, 7\*; Karlsruhe Pelike P. 9; Kleophrades 6, 38; Makron 51, 93, 111; Mys 1\*; Myson 1\*; Niobid P. 3, 9, 18, 24; Penthesilea P. 14; Polygnotos

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- Prometheus (Προμηθεύς): Douris ‡84.
- Prothesis: Brussels Oinochoë P. 1; Kleophrades 42.
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- Purse: Copenhagen Amphora P. 4; Douris 13 *bis* (*v. add.*), 38\*; Harrow Oinochoë P. 22, 29; Makron 59, 70, 92, 109; Paris Gigantomachy P. 6; Phintias 2\*; Tyszkiewicz P. 7.
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- Raven: Berlin Amphora P. 47.
- Sappho (Σαπφώ): Frau Meisterin ‡1; Meidias ‡47 *bis*?
- School: Douris 4\*, 82, 97; Panaitios P. 39, 40; Phintias 14.
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- Seesaw: Seesaw P. 3.
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- Semele: Berlin Amphora P. 83.
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- Siren: Oltos 39; Pamphaios 19\* *bis*; Pan P. 2, 6?.
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- Douris 16\*, ‡51, 90; Euphronios ‡11\*; Euthymides 13; Kleophrades 9, 36.
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## GRAFFITI

The list of graffiti is by no means as complete as could be desired. Many of the catalogues do not mention them at all and it is only occasionally possible to cite those on vases which are not catalogued. They have been included wherever it has been possible to obtain them.

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In this Index are included all inscriptions existing on vases listed in this book not mentioned in the General Index, all names with the *καλός* formula and such names as have no mythological significance. An asterisk following the Greek name indicates that the name is not found in Pape-Benseler's *Handbuch der Griechischen Eigennamen*. Usual formulae like *ὁ παῖς καλός* or *καλός* alone, as well as senseless inscriptions, are omitted. No artist's or potter's names are included unless they occur as regular inscriptions, nor has any account been taken of faulty spelling.

'Αβρόκομας	Xenophantos 1*.	'Αντίας	Euthymides 12; Panaitios P. 58; Smikros 1*, 2.
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'Αλκίμαχος	Alkimachos P. 5, 8; Douris 95; Lykaon P. 2, 4.	'Αριστοτέλης	Douris 95.
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'Αμφίθεος	Ambrosios P. 17.	'Αρχεστράτης	Meidias 47.
'Αμυκος	Makron 79.	'Αρχίνος	Dutuit Oinochoë P. 8, 10.
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Εὐώπης	Hieron 4*.	Ἰππώ	Euergides 20.
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	Onesimos 20.	Καλλιφών	Oltos 40.
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- CC 1941 Meidias 4 *bis*.
- CC 1942 Meidias 51.
- CC 1944 Meidias 52.
- N 1024 Nikon P. 2.
- N 1027 Douris 42.
- N 1028 Douris 43.
- N 1030 Douris 34\*.
- N 1035 Meidias 4 *ter*.
- N 1043 Syleus P. 1.
- N 1066 Providence P. 1.
- N 1085 Girgenti Krater P. 2.
- N 1086 Telephos P. 2.
- N 1087 Achilles P. 3.
- Inv. 12123 Achilles P. 4.

### No number:

- Eucharides 1.
- Euphronios 18 *bis*.
- Kleophrades 7.
- Niobid P. 3.
- Pan P. 3.

## Acropolis Coll.

- A 1 Epiktetos 1\*.
- A 24 Nereus Hydria P. 2.
- A 30 Ambrosios P. 1a.
- A 97 Epiktetos 31a.
- A 114 Epiktetos 32.
- A 116 Ambrosios P. 1b.
- A 192 Epiktetos 31b.
- A 194 Epiktetos 31c.
- A 202 Skythes 4.
- B 20 Euphronios 18.
- B 76 Makron 40.
- B 82 Providence P. 2.
- E 2 Syriskos 2.
- E 13 Oltos 4.
- F 91 Pan P. 4b.
- F 192 Pan P. 4d.
- G 1 Nikoxenos P. 1.
- G 10 Harrow Oinochoë P. 2a.

## Athens, Acropolis Coll. (*continued*).

- G 25 Syriskos 3a.
- G 56b Tyszkiewicz P. 3.
- G 73 Myson 3a.
- G 76 Myson 3b.
- G 77 Harrow Oinochoë P. 2b.
- G 78 Myson 3c.
- G 101 Myson 3d.
- G 114 Copenhagen Amphora P. 2a.
- G 139a Berlin Amphora P. 01.
- G 144 Copenhagen Amphora P. 2b.
- G 171 Harrow Oinochoë P. 2c.
- G 189 Myson 1\*.
- G 198 Harrow Oinochoë P. 2d.
- G 227a-b Nikoxenos P. 2a-b.
- G 236 Syriskos 3b.
- G 256 Syriskos 3c.
- G 331 Tyszkiewicz P. 2a.
- G 389 Oreibelos 1\*.
- G 582 Myson 3e.
- H 13 Pan P. 4a.
- H 22a Pan P. 4c.

### No number:

- Berlin Amphora P. 61.
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- Chachrylion 2\*.
- Douris 1\*, 44.
- Euerigides 2\*, 8a-e.
- Euphronios 1\*, 2\*.
- Hermokrates 1\*.
- Hieron 1\*, 2\*.
- Kallis 1\*.
- Kleophrades 3a-b, 4a-c, 5-7.
- Makron 39, 41a-h, 42.
- Pan P. 4e.
- Tyszkiewicz P. 1, 2b.

## Baltimore, Johns Hopkins Univ. Coll.

- Chachrylion 20.
- Douris 45-47.
- Epiktetos 2\*.
- Panaitios P. 36, 37.
- Harrow Oinochoë P. 3.
- L.L.L. 1.
- Makron 43.
- Oltos 47c.
- Phintias 2\*.
- Talaos 1\*.

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- 2161 Nikoxenos P. 3.
- 2162 Harrow Oinochoë P. 4.
- 2163 Douris 48.
- 2164 Kleophrades 8.
- 2165 Makron 44.
- 2166 Douris 49.
- 2167 Douris 50.
- 2170 Epiktetos 3\*.
- 2171 Geras P. 3.
- 2173 Geras P. 4.
- 2178 Louvre G 187 P. 1.
- 2179 Syleus P. 3.
- 2180 Euthymides 6.
- 2181 Phintias 9.
- 2182 Syleus P. 2.
- 2184 Copenhagen Amphora P. 3.
- 2186 Berlin Amphora P. 62.
- 2187 Berlin Amphora P. 2.
- 2188 L.L.L. 2.
- 2189 Louvre G 187 P. 2.
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- 2211 Paris Gigantomachy P. 3.
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- 2267 Chachrylion 3\*.
- 2270 Euphronios 19.
- 2273 Ambrosios P. 2.
- 2278 Sosias 1\*.
- 2279 Peithinos 1\*.
- 2280 Peithinos 2.
- 2281 Euphronios 3\*.
- 2282 Euphronios 4\*.
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- 2284 Douris 3\*.
- 2285 Douris 4\*.
- 2286 Douris 5\*.
- 2287 Douris 6\*.
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- 2289 Douris 52.
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- 2302 Brygos 25.
- 2303 L.L.L. 3.
- 2304 Euthymides 7.
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- 2307 L.L.L. 4.
- 2308 Telephos P. 3.
- 2309 Brygos 26.
- 2313 Oltos 6.
- 2314 L.L.L. 5.
- 2315 Sosias 2\*.
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- 2328 Boston Tithonos P. 1.
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- 2403 Niobid P. 4.
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- 2689 Meidias 55.
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- 4041<sup>1</sup> Skythes 1\*.
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- 268 Niobid P. 5.
- 269 Niobid P. 6.
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- 274 Bologna Boreas P. 4.
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- 282 Hektor P. 1.
- 289 Penthesilea P. 7.
- 312 Altamura P. 1.
- 313 Niobid P. 7.
- 338 Altamura P. 2.
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- 358 Bowdoin Pyxis P. 15.
- 364 Paris Gigantomachy P. 4.
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- 470 Douris 53 *bis* (*v. add.*).
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- 95.31 Douris 9\*.
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- 95.40 Telephos P. 4.
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- 95.56 Euaion P. 5.
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- 98.886 Sotades 1\*.
- 98.930 Douris 10\*.
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- 98.932 Hieron 8\*.
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- 03.787 Brygos 33.
- 03.789 Providence P. 6.
- 03.790 Andokides 9.
- 03.793 Kleophon P. 2.
- 03.799 Karlsruhe Pelike P. 3.
- 03.815 Penthesilea P. 11.
- 03.816 Boston Tithonos P. 3.
- 03.817 Achilles P. 11.
- 03.838 Nereus Hydria P. 3.
- 03.842 Meidias 10.
- 03.844 Hermaios 1\*.
- 03.847 Penthesilea P. 12.
- 03.857 Meidias 11.

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- 04.18 Meidias 12.
- 06.2447 Achilles P. 12.
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- 10.176 Brygos 34.
- 10.177 Makron 49.
- 10.178 Kleophrades 10.
- 10.179 Panaitios P. 46.
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- 10.197 Brygos 36.
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- 10.202 Brygos 38.
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- 13.82 Pamphaios 27.
- 13.83 Oltos 9.
- 13.84 Penthesilea P. 13.
- 13.90 Syriskos 6.
- 13.95 Brygos 40.
- 13.169 Tyszkiewicz P. 5.
- 13.171 Meidias 14.
- 13.186 Hieron 9\*.
- 13.188 Dutuit Oinochoë P. 3.
- 13.189 Brygos 41.
- 13.193 Euthymides 10.
- 13.195 Gales 1\*.
- 13.198 Pan P. 14.
- 13.200 Diogenes Amphora P. 1.
- 13.204 Foundry P. 8.
- N 218 Orchard P. 1.

## Boston, Museum of Fine Arts (*continued*).

- Res. Cab.
- No number: Ambrosios P. 4.
- Hoppin Coll. (loan).
- Colmar P. 1.
- Douris 59.
- Penthesilea P. 13 *bis*.

## Boulogne, Musée Communal.

- 51 Makron 51.
- 125 Hermonax 7c.
- 134 Tyszkiewicz P. 6.
- 183 Euergides 10.
- 196 Providence P. 8.
- 443 Berlin Amphora P. 3.
- 591 Euergides 11.

## Brunswick, Maine, Bowdoin College.

- Bologna Aegisthus P. 13 (*v. add.*).
- Boston Phiale P. 8.
- Bowdoin Eye-kylix P. 2.
- Bowdoin Pyxis P. 17, 18.
- Deepdene Trophy Pelike P. 2.
- Douris 60.
- Euaion P. 8.
- Euergides 12a-b.
- Foundry P. 9.
- Niobid P. 8 *bis*.
- Oltos 47b.
- Pan P. 15.
- Yale Lekythos P. 5.

## Brunswick, Germany. Grand-ducal Museum.

- Makron 52.
- Providence P. 9.

## Brussels, Bibliothèque Royale.

- Pan P. 15 *bis* (*v. add.*).

## Brussels, Musées Royaux. (Numbers preceded by R are from the Ravestein Coll.)

- A 119 Smikros 1\*.
- A 134 Polygnotos 1\*.
- A 719 Brussels Oinochoë P. 2.
- A 720 Brussels Oinochoë P. 3.
- A 721 Eucharides P. 3.
- A 889 Onesimos 4.
- A 1014 Meidias 15.

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- A 1015 Yale Lekythos P. 6.
- A 1017 Meidias 16.
- A 1378 Achilles P. 13.
- A 1579 Hermonax 7d.
- H 15 Euphronios 22.
- R 204 Syleus P. 4.
- R 227 Euthymides 11.
- R 239 Hektor P. 2.
- R 247 Hieron 10\*.
- R 250 Oreibelos 2.
- R 253 Oltos 10.
- R 260 Paidikos 7.
- R 263 Brygos 42.
- R 264 Makron 53.
- R 305 Seesaw P. 4.
- R 307 Berlin Amphora P. 4.
- R 308 Louvre G 187 P. 6.
- R 311 Yale Oinochoë P. 1.
- R 322 Brygos 43.
- R 337 Brygos 44.
- R 347 Panaitios P. 48.

### No number:

- Douris 13\*.
- Hegesiboulos 1\*.
- Megakles 1\*.
- Oreibelos 3.
- Pistoxenos 1\*.
- Sotades 7.
- Yale Lekythos P. 7.

## Bryn Mawr, Pa., Bryn Mawr College.

- R 38 Douris 62.
- R 491 Douris 61.
- R 1087 Berlin Amphora P. 5.
- R 1827 Penthesilea P. 14.
- R 1837 Euaion P. 9.

### No number:

- Briseis P. 2.
- Brygos 45a-c.
- Douris 63a-b.
- Epeleios P. 1.
- Euaion P. 10.
- Euergetes 13.
- Hermonax 7e.
- Makron 54a-d.
- New York Centaureomachy P. 1.
- Onesimos 5.

## Cagliari, Vivanet Coll.

- Pamphaios 5\*.

## Cambridge, Fitzwilliam Museum.

- 71 Chachrylion 5\*.
- 164 Harrow Oinochoë P. 6.

## Cambridge, Corpus Christi College Coll.

- Foundry P. 16.

### No number:

- Villa Giulia P. 3.

## Cambridge, Mass., Harvard University Coll. (Fogg Museum).

- 1641.95 Alkimachos P. 3.
- 1642.95 Foundry P. 10.
- 1643.95 Berlin Amphora P. 6.
- 1646.95 Euaion P. 11.
- 4.08 Berlin Amphora P. 7.

## Canterbury, Royal Museum.

- Bowdoin Pyxis P. 19-21.

## Castle Ashby, Coll. of the Marquess of Northampton.

- Apollodoros 1\*a-b.
- Berlin Amphora P. 8, 9.
- Chrysis Hydria P. 1.
- Epiktetos 5\*.
- Euergetes 13 *bis*.
- Nausikaa P. 4.
- Oltos 11.
- Pamphaios 6\*.
- Seesaw P. 5.

## Chicago, Art Institute.

- 32 Douris 64.
- 35 Chicago Stamnos P. 3.
- 39 Penthesilea P. 15.

## Colmar, Schongauer Museum.

- 36(48) Colmar P. 1 *bis*.

## Compiègne, Musée Vivenel.

- 968 Boston Phiale P. 9.
- 1093 Oltos 13.

### No number:

- Berlin Amphora P. 65 *bis*.
- Oltos 12.

## Copenhagen, National Museum.

- 62 Myson 5.
- 100 Oltos 14.
- 119 Epiktetos 36.
- 124 Eucharides P. 4.
- 125 Copenhagen Amphora P. 4.
- 126 Troilos P. 1.

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- 4978 Pan P. 16.  
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     Altamura P. 5.  
     Brygos 48.  
     Kleophrades 11.  
     Makron 55.  
     Maurion 1\*.  
     Meletos P. 3.  
     Niobid P. 9.  
     Oltos 15.  
     Oreibelos 4.  
     Penthesilea P. 16.  
     Syleus P. 5.  
     Tyszkiewicz P. 7.  
     Villa Giulia P. 4.

## Copenhagen, Thorwaldsen Museum.

- 97 Harrow Oinochoë P. 7.  
 105 Brygos 46.  
 110 Paris Gigantomachy P. 5.  
 112 Brygos 47.

Corneto: The two collections, one formerly in the Museo Tarquiniense and the other belonging to Sig. Bruschi have now been moved into the Palazzo Vitelleschi. No new numbers have yet been given to the main collection; to those of the Bruschi are given the inventory numbers with the old ones in parentheses.

- 1123 Apollodoros 3.  
 1912 Colmar P. 2.  
 1960 Louvre Centauromachy P. 1.  
 2985 Briseis P. 3.  
 4196 Kleophrades 13.  
 5291 Foundry P. 11.

## Corneto (*continued*).

- 5292 Paris Gigantomachy P. 7.  
 5293 Epeleios P. 2.  
 5771 Douris 65.  
 6845 Phintias 3\*.  
 6846 Brygos 51.  
 No number:

- Berlin Amphora P. 10.  
     Brygos 50a-c.  
     Epiktetos 35.  
     Euphronios 23.  
     Hypsis 3.  
     Harrow Oinochoë P. 8.  
     Niobid P. 10.  
     Oltos 2\*.  
     Pamphaios 7\*.  
     Telephos P. 7.

## Bruschi Coll.

- 689 Telephos P. 6.  
 698 (485) Paris Gigantomachy P. 6.  
 699 (495) Euergides 14.  
 701 Brygos 49.  
 711 (414) Kleophrades 12.

## No number:

- Douris 65 *bis* (*v. add.*).  
     Girgenti Krater P. 6.  
     Iliupersis P. 1.

## Cracow, Czartoryski Coll.

- Oreibelos 5.  
     Panaitios P. 49.  
     Villa Giulia P. 5.

## Deepdene, Hope Coll.<sup>1</sup>

- 45 Seesaw P. 7.  
 46 Flying-Angel P. 2.  
 48 Makron 56.

<sup>1</sup> The collection formerly belonging to Lord Francis Hope was sold at public auction in the summer of 1917. The numbers given are those of the sale catalogue. Mr. E. P. Warren has very kindly furnished me with a list of the buyers of these vases.

- 45 Fitzwilliam Mus., Cambridge.  
 46 Ashmolean Mus., Oxford.  
 48 Hon. M. Brooke.  
 51 Miss Decon  
 56,2 Mr. S. M. Franck.  
 57 R. I. School of Design, Providence.  
 65 Langton Douglas, Esq.  
 71 Hon. M. Brooke.  
 72 Mr. John Ford, London.  
 81 Fitzwilliam Mus., Cambridge.

- 84,1 Mus. Fine Arts, Boston.  
 85,2 Ashmolean Mus., Oxford.  
 87,1 Hon. M. Brooke.  
 89,1 Mr. Cory.  
 90,2 Mr. Schwazer.  
 92,4 Metropolitan Mus., New York.  
 98,2 Ashmolean Mus., Oxford.  
 105 Fitzwilliam Mus., Cambridge.  
 107,2 Lady Rosamond Christie.  
 108 Mr. John Ford, London.

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## Deepdene, Hope Coll. (*continued*).

- 51 Altamura P. 6.
- 56,2 Pan P. 17.
- 57 Pothos P. 8.
- 58 Hektor P. 2 *bis*.
- 65 Louvre Centauromachy P. 2.
- 71 Oreibelos 6.
- 72 Pothos P. 3.
- 79 Nikias 6.
- 81 Villa Giulia P. 7.
- 84,1 Deepdene Trophy Pelike  
P. 3.
- 85,2 Boston Tithonos P. 6 *bis*.
- 87,1 Berlin Amphora P. 11.
- 89,1 Ethiop Pelike P. 2.
- 90,2 Villa Giulia P. 6.
- 92,4 Achilles P. 14.
- 98,2 Providence P. 10.
- 100,2 Nikias 5.
- 105 Seesaw P. 6.
- 107,2 Pothos P. 1.
- 108 Pothos P. 4.

## Dresden, Albertinum.

- 289 Berlin Amphora P. 66.
- 304 L.L.L. 10.
- 308 Achilles P. 15.
- 315 Achilles P. 16.
- 323 Ethiop Pelike P. 3.
- 349 Villa Giulia P. 8.
- 1655 Paidikos 8.

## Kunstgewerbe Museum.

- Douris 13\* *bis* (*v. add.*).
- No number:
- Euergides 36a-b.
- Euthymides 12.
- Paris Gigantomachy P. 8.

## Edinburgh, Royal Scottish Museum.

- 1872.23.11 Villa Giulia P. 9.
- 1887.213 Euaion P. 12.

## No number:

- Onesimos 6.

## Eleusis, Museum.

- Phintias 4\*.

## Ferrara, Museo Civico Schifanoia.

- Epiktetos 6\*.
- Oltos 16.

## Florence, Museo Etrusco Archeologico.

- 3910 Douris 66.
- 3917 Panaitios P. 50.
- 3921 Brygos 2\*.
- 3922 Douris 67.
- 3923 Oltos 17.
- 3929 Hieron 11\*.
- 3943 Makron 58.
- 3944 Colmar P. 4.
- 3965 Paris Gigantomachy P. 9.
- 3981 Myson 6.
- 3982 Pan P. 18.
- 3985 Euthymides 13.
- 3986 Troilos P. 2.
- 3989 Berlin Amphora P. 12.
- 3990 Eucharides P. 5.
- 3994 Bologna Aegisthus P. 2.
- 3995 Hermonax 2\*.
- 4005 Villa Giulia P. 10.
- 4011 Boston Tithonos P. 4.
- 4016 Altamura P. 7.
- 4024 Harrow Oinochoë P. 9.
- 4211 Apollodoros 4.
- 4218 Kleophrades 14.
- 4220 Onesimos 7.
- 70800 Brygos 52.
- 73127 Ambrosios P. 5.
- 73750 Douris 14\*.
- 75589 Makron 59.
- 75590 Paris Gigantomachy P. 10.
- 81601 Oltos 18.

## No number: Apollodoros 5.

- Brygos 54.
- Chachrylion 6\*.
- Colmar P. 3.
- Douris 67 *bis* (*v. add.*).
- Kleophrades 15.
- Makron 57a-b.
- Meidias 17, 18.
- Pistoxenos 2\*.

## Frankfurt, Städél'sches Kunstinstitut.

- Berlin Amphora P. 67.
- Bowdoin Eye-kylix P. 3.
- Brygos 3\*.

## Genoa, Palazzo Bianco.

- Brygos 55.
- Villa Giulia P. 11.

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## Girgenti, Museo Civico.

- Girgenti Krater P. 7.  
Kleophrades 16 *bis*.

## Girgenti, Coll. Baron Giudice.

- 1 Bowdoin Pyxis P. 22b.
- 2 Yale Lekythos P. 8.
- 3 Bowdoin Pyxis P. 22a.
- 4 Hermonax 7f.
- 5 Hermonax 7g.
- 6 Berlin Amphora P. 14 *bis*.
- 7 Berlin Amphora P. 13.
- 8 Meletos P. 4.

## No number:

- Berlin Amphora P. 14a.  
Bologna Aegisthus P. 14 (*v. add.*)  
Bologna Boreas P. 5.  
Bowdoin Pyxis P. 22c-d.  
Douris 68.  
Harrow Oinochoë P. 10, 11.  
Kleophrades 16.  
Myson 7.

## Glasgow, Corporation Museum.

- 1883.32A Hermonax 7h.  
03.70K Brygos 56.

## Goluchow, Czartoryski Coll.<sup>1</sup>

- Boston Phiale P. 10.  
Lykaon P. 2.  
Yale Oinochoë P. 2.

## Gotha, Museum.

- Pasiades 1\*.  
Polygnotos 7.

## Göttingen, University Museum.

- 30 Makron 60.
- 32 L.L.L. 11.
- 33 Telephos P. 8.
- 34 Penthesilea P. 17.
- 36 Villa Giulia P. 12.
- 39 Penthesilea P. 18.
- 44 Meidias 19.

## Hague, The, Coll. of Mr. Lunsingh-Scheurleer.

- 385 Bowdoin Eye-kylix P. 4.  
404 Altamura P. 8.

## Halle, University Coll.

- Niobid P. 11.

## Hamburg, Museum für Kunst u. Industrie.

- Boston Phiale P. 11.  
Penthesilea P. 19.

## Harrow, Coll. of Harrow School.

- 52 Aison 3.
- 53 Colmar P. 5.
- 55 Kleophrades 17.
- 56 Harrow Oinochoë P. 12.

## Heidelberg, University Coll.

- A 13 Epiktetos 37.
- B 2 Euergides 3\*.
- B 47 Onesimos 8.
- B 57 Onesimos 9.
- B 70 Onesimos 10.
- B 107 Chicago Stamnos P. 4.
- B 114 Hermonax 7i.

## No number:

- Euergides 15.  
Makron 62a-d.

## Instow, Tapley Park. Lady Rosamond Christie's Coll.

- Pothos P. 1.

## Karlsruhe, Grossherzogliche Vereinigte Sammlung.

- 203 Berlin Amphora P. 68.
- 205 Niobid P. 12.
- 206 Karlsruhe Pelike P. 4.
- 208 Villa Giulia P. 13.
- 209 Villa Giulia P. 14.
- 211 Oreibelos 7.
- 242 Psiak 1\*.
- 259 Meidias 20.
- 278 Meidias 59.

## Lecce, Museo Castromediano.

- 4 Bologna Boreas P. 6.
- 71 Seesaw P. 8.

## No number:

- Bowdoin Pyxis P. 23.  
Chicago Stamnos P. 5.

<sup>1</sup> I have been unable to obtain any information as to the exact location of this collection or whether it is erroneously classed as a separate collection from that in Cracow.

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## Leipzig, University Coll.

- 514 Colmar P. 7.  
 525 Paris Gigantomachy P.  
     11a-b.  
 530 Brygos 57.  
 No number:  
     Andokides 10.  
     Colmar P. 6.  
     Douris 29\*.  
     Euergides 4\*, 36c-f.  
     Euthymides 14, 15.  
     Harrow Oinochoë P. 13.  
     Kleophon P. 3.  
     Onesimos 11.  
     Pan P. 19.  
     Phintias 7\*.  
     Syleus P. 6a-b.

## Lewes, Coll. of Mr. E. P. Warren.

- Briseis P. 4.  
 Douris 68 *bis* (v. *add.*).  
 Eucharides P. 6.  
 Panaitios P. 51.  
 Seesaw P. 9.

## Leyden, Rijksmuseum van Oudheden.

- 21.02 Brygos 58.  
 22.20 Kleophrades 18.  
 23.33 Berlin Amphora P. 69.  
 23.34 Berlin Amphora P. 15.  
 23.35 Kleophrades 19.  
 23.36 Euthymides 16.  
 23.37 Niobid P. 13.  
 23.38 Niobid P. 14.  
 23.39 Providence P. 11.  
 24.41 Achilles P. 17.

## Liverpool, Institute of Archaeology.

- Bowdoin Pyxis P. 24.  
 Euergides 16.

## London, Coll. of Lord Aldenham.

- Penthesilea P. 20.

## British Museum.

- B 193 Andokides 11.  
 B 668 Pasiades 2\*.  
 D 1 Euphronios 24.  
 D 2 Penthesilea P. 21.  
 D 4 Penthesilea P. 22.  
 D 5 Sotades 2\*.  
 D 6 Sotades 3\*.  
 D 7 Sotades 8.

## London, British Museum (*continued*)

- D 8 Sotades 4\*.  
 D 9 Sotades 9.  
 D 10 Sotades 10.  
 D 13 Foundry P. 12.  
 E 3 Epiktetos 7\*.  
 E 6 Pheidippos 1\*.  
 E 8 Oltos 21.  
 E 9 Euergides 17.  
 E 10 Euergides 18.  
 E 11 Pamphaios 8\*.  
 E 12 Pamphaios 9\*.  
 E 15 Oltos 22.  
 E 16 Oltos 23.  
 E 17 Oltos 24.  
 E 18 Oltos 25.  
 E 19 Oltos 26.  
 E 20 Euergides 19.  
 E 21 Euergides 20.  
 E 22 Euergides 21.  
 E 24 Epiktetos 8\*.  
 E 25 Chachrylion 23.  
 E 28 Paidikos 9.  
 E 34 Hermaios 2\*.  
 E 35 Pamphaios 28 *bis*.  
 E 37 Epiktetos 9\*.  
 E 38 Epiktetos 10\*.  
 E 39 Douris 15\*.  
 E 40 Chachrylion 7\*.  
 E 41 Chachrylion 8\*.  
 E 42 Ambrosios P. 6.  
 E 43 Chachrylion 24.  
 E 44 Euphronios 6\*.  
 E 45 Euphronios 25.  
 E 46 Panaitios P. 52.  
 E 47 Panaitios P. 53.  
 E 48 Douris 16\*.  
 E 49 Douris 17\*.  
 E 50 Douris 69.  
 E 51 Douris 70.  
 E 52 Douris 71.  
 E 53 Douris 72.  
 E 54 Douris 73.  
 E 55 Douris 74.  
 E 56 Douris 75.  
 E 57 Hieron 37.  
 E 58 Makron 63.  
 E 59 Makron 64.



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## London, British Museum (*continued*).

- E 61 Hieron 12\*.
- E 62 Makron 65.
- E 63 Makron 66.
- E 64 Brygos 59.
- E 65 Brygos 4\*.
- E 66 Brygos 60.
- E 67 Brygos 61.
- E 68 Brygos 62.
- E 69 Brygos 63.
- E 70 Brygos 64.
- E 71 Brygos 65.
- E 72 Penthesilea P. 23.
- E 73 Kleophrades 20.
- E 75 Briseis P. 5.
- E 76 Briseis P. 6.
- E 78 Foundry P. 13.
- E 79 Euaion P. 13.
- E 82 Kodros P. 3.
- E 84 Aison 4.
- E 91 Yale 165 P. 3.
- E 92 Yale 165 P. 4.
- E 93 Kalliope P. 1.
- E 100 Brygos 66.
- E 123 Yale 165 P. 5.
- E 134<sup>1</sup> Ambrosios P. 7.
- E 134<sup>3</sup> Makron 67.
- E 134<sup>8</sup> Yale 165 P. 6.
- E 135 Epiktetos 11\*.
- E 136 Epiktetos 12\*.
- E 137 Epiktetos 13\*.
- E 138 Cerberus Plate P. 3.
- E 139 Epiktetos 14\*.
- E 140 Hieron 13\*.
- E 148 Euaion P. 14.
- E 154 Pamphaios 28.
- E 159 Phintias 5\*.
- E 160 Nikoxenos P. 5.
- E 161 Syriskos 7.
- E 162 Nereus Hydria P. 4.
- E 163 Copenhagen Amphora P. 5.
- E 165 Tyszkiewicz P. 8.
- E 168 Syriskos 8.
- E 171 Girgenti Krater P. 8.
- E 172 Seesaw P. 10.
- E 174 Eucharides P. 7.
- E 175 Troilos P. 3.
- E 177 Altamura P. 9.

## London, British Museum (*continued*).

- E 178 Yale Oinochoë P. 3.
- E 179 Dutuit Oinochoë P. 4.
- E 181 Pan P. 20.
- E 184 Nausikaa P. 5.
- E 185 Boston Phiale P. 12.
- E 186 Villa Giulia P. 15.
- E 197 Bologna Aegisthus P. 3.
- E 198 Niobid P. 15.
- E 199 Chicago Stamnos P. 6.
- E 201 Kleophrades 21.
- E 211 Oreibelos 8.
- E 222 Polygnotos 8.
- E 224 Meidias 1\*.
- E 225 Nikias 2.
- E 240 Villa Giulia P. 16.
- E 253 Hysis 4.
- E 254 Euthymides 17.
- E 255 Euthymides 18.
- E 256 Euthymides 19.
- E 257 Niobid P. 16.
- E 258 Euxitheos 1\*.
- E 259 Flying-Angel P. 3.
- E 260 Seesaw P. 10 *bis*.
- E 261 Diogenes Amphora P. 2.
- E 263 Altamura P. 10.
- E 265 Oltos 27.
- E 266 Berlin Amphora P. 16.
- E 267 Berlin Amphora P. 70.
- E 268 Berlin Amphora P. 71.
- E 269 Berlin Amphora P. 72.
- E 270 Kleophrades 22.
- E 272 Polygnotos 9.
- E 274 Niobid P. 17.
- E 275 Berlin Nike Hydria P. 3.
- E 276 Boston Phiale P. 13.
- E 277 Boston Phiale P. 14.
- E 278 Eucharides P. 8.
- E 279 Eucharides P. 9.
- E 280 Polygnotos 10.
- E 281 Polygnotos 11.
- E 282 Bologna Boreas P. 7.
- E 284 Polygnotos 2\*.
- E 287 Berlin Amphora P. 72 *bis*.
- E 288 Paris Gigantomachy P. 12.
- E 289 Charmides P. 2.
- E 290 Charmides P. 3.
- E 292 Charmides P. 4.



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## London, British Museum (*continued*).

- E 293 Charmides P. 5.
- E 296 Boston Tithonos P. 5.
- E 299 Nikon P. 4.
- E 300 Meletos P. 5.
- E 303 Providence P. 12.
- E 305 Providence P. 13.
- E 306 Alkimachos P. 4.
- E 309 Yale Lekythos P. 9.
- E 310 Berlin Amphora P. 73.
- E 312 Hermonax 8.
- E 313 Berlin Amphora P. 17.
- E 316 Deepdene Trophy Pelike P. 4.
- E 318 Alkimachos P. 5.
- E 319 Briseis P. 7.
- E 320 Achilles P. 18.
- E 329 Achilles P. 19.
- E 331 Achilles P. 20.
- E 334 Boston Phiale P. 15.
- E 337 Polygnotos 12.
- E 338 Boston Phiale P. 16.
- E 345 Douris 76.
- E 350 Copenhagen Amphora P. 6.
- E 356 Karlsruhe Pelike P. 5.
- E 357 Pan P. 21.
- E 358 Orchard P. 4.
- E 361 Chicago Stamnos P. 7.
- E 363 Bald-Head P. 1.
- E 371 Hermonax 9.
- E 374 Hermonax 10.
- E 375 Bologna Aegisthus P. 4.
- E 377 Oreibelos 9.
- E 378 Louvre Centaureomachy P. 3.
- E 379 Lykaon P. 3.
- E 381 Niobid P. 18.
- E 383 Chicago Stamnos P. 8.
- E 384 Boston Phiale P. 17.
- E 385 Achilles P. 21.
- E 403 Karlsruhe Pelike P. 6.
- E 404 Alkimachos P. 6.
- E 405 Hermonax 11.
- E 407 Deepdene Trophy Pelike P. 5.
- E 410 Hermonax 12.
- E 411 Ethiop Pelike P. 4.
- E 413 Ethiop Pelike P. 5.
- E 436<sup>2</sup> Seesaw P. 11.
- E 437 Pamphaios 10\*.
- E 438 Smikros 2\*.

## London, British Museum (*continued*).

- E 441 Kleophrades 23.
- E 442 Copenhagen Amphora P. 7.
- E 443 Tyszkiewicz P. 9.
- E 444 Berlin Amphora P. 74.
- E 446 Yale Oinochoë P. 4.
- E 448 Achilles P. 22.
- E 451 Villa Giulia P. 17.
- E 454 Polygnotos 13.
- E 455 Polygnotos 14.
- E 456 Polygnotos 15.
- E 457<sup>1</sup> Pamphaios 11\*.
- E 458 Myson 8.
- E 459 Nereus Hydria P. 5a-b.
- E 461 Niobid P. 19.
- E 463 Meletos P. 6.
- E 464 Boston Phiale P. 18.
- E 467 Niobid P. 20.
- E 468 Berlin Amphora P. 18.
- E 469 Altamura P. 11.
- E 471 Pan P. 22.
- E 473 Pan P. 23.
- E 474 Oreibelos 10.
- E 475 Bologna Boreas P. 8.
- E 479 Orchard P. 5.
- E 481 Louvre Centaureomachy P. 4.
- E 483 Louvre Centaureomachy P. 5.
- E 492 Villa Giulia P. 18.
- E 493 Villa Giulia P. 19.
- E 495 Lykaon P. 4.
- E 496 Villa Giulia P. 20.
- E 498 Nikias 2 *bis*.
- E 503 Chrysis Hydria P. 2.
- E 504 Pothos P. 2.
- E 510 Dutuit Oinochoë P. 5.
- E 511 Dutuit Oinochoë P. 6.
- E 512 Pan P. 24.
- E 513 Berlin Amphora P. 75.
- E 514 Berlin Amphora P. 75 *bis*.
- E 517 Bowdoin Pyxis P. 25.
- E 520 Bowdoin Pyxis P. 26.
- E 523 Meletos P. 7.
- E 538 Nikon P. 5.
- E 550 Meidias 21.
- E 564 Eretria Epinetron P. 5.
- E 570 Euaion P. 15.
- E 571 Charmides P. 6.
- E 572 Providence P. 14.

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## London, British Museum (*continued*)

- E 574 Berlin Amphora P. 75 *ter*.
- E 576 Yale Lekythos P. 10.
- E 578 Yale Lekythos P. 11.
- E 579 Pan P. 25.
- E 582 Bowdoin Pyxis P. 28.
- E 583 Flying-Angel P. 4.
- E 584 Bowdoin Pyxis P. 29.
- E 585 Bowdoin Pyxis P. 30.
- E 587 Bowdoin Pyxis P. 31.
- E 588 Bowdoin Pyxis P. 32.
- E 589 Bowdoin Pyxis P. 33.
- E 595 Boston Phiale P. 19.
- E 596 Boston Phiale P. 20.
- E 597 Boston Phiale P. 21.
- E 695 Meidias 22.
- E 696 Meidias 22 *bis*.
- E 697 Meidias 60.
- E 698 Meidias 23.
- E 699 Meidias 24.
- E 701 Meidias 25.
- E 702 Meidias 26.
- E 703 Meidias 27.
- E 705 Meidias 28.
- E 720 Yale Lekythos P. 12.
- E 767 Euthymides 20.
- E 768 Douris 18\*.
- E 769 Briseis P. 8.
- E 770 Maurion 2\*.
- E 772 Megakles 2.
- E 773 Megakles 3.
- E 774 Eretria Epinetron P. 4.
- E 775 Meidias 29.
- E 784 Brygos 67.
- E 788 Sotades 11.
- E 795 Syriskos 9.
- E 796 Douris 78 *bis* (*v. add.*).
- E 804 Sotades 12.
- E 807 Douris 78.
- E 808 Brygos 68.
- E 815 Pamphaios 12\*.
- E 816 Euphronios 26.
- E 817 Ambrosios P. 8.
- E 818 Brygos 69.
- F 46 Louvre Centauromachy P. 6.
- 95. 8-31.1 Villa Giulia P. 21.
- 96. 6-21.1 Briseis P. 9.
- 96. 7-16.5 Polygnotos 3\*.

## London, British Museum (*continued*)

- 96.10-22.1 Hermaios 3\*.
- 97.10-28.2 Chachrylion 8\* *bis*.
- 98. 7-16.6 Nikias 1\*.
- 99. 2-17.3 Brygos 70.
- 99. 2-18.71 Paris Gigantomachy P. 13.
- 00. 2-14.11 Ambrosios P. 9.
- 01. 5-14.1 Douris 77.
- 06.12-15.5 Bowdoin Pyxis P. 34.
- 07.10-21.1 Pamphaios 13\*.
- 10. 3- 7.8 Yale 165 P. 7.
- 12. 7- 9.1 Brussels Oinochoë P. 4.
- 14. 5-20.1 Orchard P. 6.

No number:

- Providence P. 15.
- Troilos P. 4.

Mr. John Ford's Coll.

- Pothos P. 3, 4.

Mrs. Hall's Coll.

- Alkimachos P. 7.
- Briseis P. 10.
- Dwarf Pelike P. 3.
- Yale Lekythos P. 13, 13 *bis*.

Mr. Henry Oppenheimer's Coll.

- Bowdoin Pyxis P. 35.
- Oreibelos 11.
- Paris Gigantomachy P. 14.

Ricketts-Shannon Coll.

- Briseis P. 11.
- Euergides 23.
- Hischylos 1\*.
- Louvre G 187 P. 8.
- Meletos P. 8.
- Onesimos 12.

Spink.

- Hermonax 13 *bis*.

Victoria and Albert Museum.

- 4816-1858 Hermonax 13.
- 666.1864 Kalliope P. 2.
- 738-1864 Boston Phiale P. 22.
- 4807-1901 Euergides 22.
- 2505-1910 Nikon P. 6.

Madrid, Museo Arqueologico.

- 63 Andokides 2\*.
- 152 L.L.L. 12.
- 154 Makron 68.
- 160 Berlin Amphora P. 19.

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## Madrid, Museo Arqueol. (*continued*)

- 162 Villa Giulia P. 22.  
174 Pan P. 26.  
196 Aison 1\*.

## Mannheim, Grossherzogliches Antiquarium.

- Berlin Amphora P. 20.  
Douris 78 *ter* (v. *add.*).  
Brygos 71.  
Troilos P. 5.

## Munich, Antiquarium.<sup>1</sup> (The Jahn numbers are given in parentheses.)

- 2301 (388) Andokides 12.  
2302 (373) Menon P. 2.  
2304 (405) Nikoxenos P. 6.  
2305 (411) Kleophrades 24.  
2307 (378) Euthymides 2\*.  
2308 (374) Euthymides 3\*.  
2309 (410) Euthymides 21.  
2310 (1) Berlin Amphora P. 21.  
2311 (52) Berlin Amphora P. 22.  
2312 (54) Berlin Amphora P. 23.  
2313 (9) Berlin Amphora P. 24.  
2314 (1185) Louvre G 187 P. 9.  
2316 (55) Kleophrades 25.  
2317 Eucharides P. 10.  
2319 (3) Berlin Amphora P. 76.  
2322 (420) Nausikaa P. 6.  
2324 (326) Niobid P. 21.  
2325 (227) Alkimachos P. 8.  
2326 (253) Harrow Oinochoë P. 14.  
2329 Achilles P. 23.  
2339 (259) Providence P. 16.  
2343 (1181) Alkimachos P. 9.

## Munich, Antiquarium (*continued*)

- 2344 (408) Kleophrades 26.  
2346 (293) Seesaw P. 12.  
2361 (776) Kleophon P. 4.  
2370 (746) Tyszkiewicz P. 10.  
2378 Oreibelos 12.  
2379 (777) Pan P. 27.  
2383 (299) Altamura P. 12.  
2406 (421) Berlin Amphora P. 25.  
2408 (343) Copenhagen Amphora P. 8.  
2412 (386) Hektor P. 3.  
2413 (345) Hermonax 14.  
2414 (296) Kleophon P. 5.  
2415 (382) Kleophon P. 6.  
2417 (745) Pan P. 28.  
2421 (6) Phintias 14.  
2422 (50) Phintias 15.  
2423 (4) Hypsis 1\*.  
2425 (283) Tyszkiewicz P. 11.  
2427 (347) Kleophrades 27.  
2428 (342) Troilos P. 6.  
2445 Dutuit Oinochoë P. 7.  
2448 (771) Providence P. 17.  
2449 (262) Bologna Aegisthus P. 5.  
2453 (789) Berlin Amphora P. 77.  
2454 (282) Niobid P. 22.  
2462 (291) Kleophrades 28.  
2477 (757) Hermonax 15.  
2589 (736) Chelis 2\*.  
2590 (401) Phintias 6\*.  
2597 Euergides 25e.  
2605 (1238) Euergides 24.  
2606 (1087) Olto 28.  
2607 Euergides 25a.

<sup>1</sup> The Munich collection has been renumbered in the last few years. The table below gives the new equivalents for the old numbers in the Jahn Catalogue.

1 = 2310	262 = 2449	342 = 2428	386 = 2412	507 = 2657	777 = 2379
3 = 2319	275 = 2674	343 = 2408	388 = 2301	515 = 2639	789 = 2453
6 = 2421	279 = 2649	345 = 2413	400 = 2650	562 = 2667	793 = 2647
9 = 2313	282 = 2454	347 = 2427	401 = 2590	596 = 2643	795 = 2637
50 = 2422	283 = 2425	368 = 2640	404 = 2618	603 = 2656	799 = 2638
52 = 2311	291 = 2462	369 = 2648	405 = 2304	669 = 2673	801 = 2664
54 = 2312	293 = 2346	370 = 2688	408 = 2344	736 = 2589	804 = 2655
55 = 2316	296 = 2414	371 = 2646	410 = 2309	745 = 2417	1087 = 2606
184 = 2654	299 = 2383	373 = 2302	411 = 2305	746 = 2370	1096 = 2614
187 = 2611	326 = 2324	374 = 2308	420 = 2322	757 = 2477	1181 = 2343
227 = 2325	329 = 2330	378 = 2307	421 = 2406	771 = 2448	1185 = 2314
253 = 2326	331 = 2619	382 = 2415	505 = 2658	776 = 2361	1238 = 2605
259 = 2329	337 = 2620				

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## Munich, Antiquarium (*continued*).

- 2608 Euergides 25b.  
 2609 Euergides 25c.  
 2611 (187) Pamphaios 29.  
 2612 Euergides 25d.  
 2614 (1096) Ambrosios P. 10.  
 2618 (404) Oltos 29.  
 2619 (331) Epeleios P. 3.  
 2620 (337) Euphronios 7\*.  
 2637 (795) Panaitios P. 54.  
 2638 (799) Panaitios P. 55.  
 2639 (515) Onesimos 14.  
 2640 (368) Onesimos 13.  
 2641 (363) Panaitios P. 56.  
 2643 (596) Makron 69.  
 2646 (371) Douris 80.  
 2647 (793) Douris 81.  
 2648 (369) Hieron 15\* (Douris 79).  
 2649 (279) Foundry P. 14.  
 2650 (400) Foundry P. 15.  
 2654 (184) Hieron 14\*.  
 2655 (804) Hieron 16\*.  
 2656 (603) Makron 70.  
 2657 (507) Makron 71.  
 2658 (505) Makron 72.  
 2664 (801) Paris Gigantomachy P. 15.  
 2667 (562) Colmar P. 8.  
 2673 (669) Makron 73.  
 2674 (275) Makron 74.  
 2688 (370) Penthesilea P. 24.  
 3230 (329) Villa Giulia P. 23.  
 For the following the new numbers  
 have not been ascertained.  
 (234) Meidias 30.  
 (272) Euphronios 27.  
 (332) Brygos 72.  
 (376) Makron 75.

## Munich, Antiquarium (*continued*).

- (383) Boston Phiale P. 23.  
 (402) Penthesilea P. 25.  
 (403) L.L.L. 13.  
 (439) Pamphaios 14\*.  
 (753) Frau Meisterin 1.  
 (794) Penthesilea P. 26.  
 (797) Penthesilea P. 27.  
 (1160) Hischylos 2.  
 (1240) Psiax 2.

No number:

Oltos 47d.

## Munich, Glyptothek (Arndt Coll.).

- Boston Phiale P. 24.  
 Euergides 6\*.  
 Kleophrades 29.  
 Meidias 61.  
 Myson 9.  
 Pan P. 29.  
 Providence P. 18.

## Naples, Museo Nazionale.<sup>1</sup> (Numbers of Heydemann Cat. in parentheses.)

- 81301 (3152) Harrow Oinochoë P. 15.  
 81315 (2611) Paris Gigantomachy P. 16.  
 81325 (3161) Chicago Stamnos P. 9.  
 81329 (2615) Chelis 3\*.  
 81333 (2638) Altamura P. 13.  
 81339 (2410) Myson 10.  
 81481 (3098) Hermonax 17.  
 81486 (3081) Providence P. 19.  
 81487 (3125) Alkimachos P. 10.  
 81490 (3087) Berlin Amphora P. 78.  
 81515 (3385) Hermonax 16.  
 81516 (3182) Boston Tithonos P. 6.  
 81535 (3089) Polygnotos 16.

<sup>1</sup> The numbering of the vases in the Naples collection is extremely chaotic. The majority of the vases have been given new numbers, some have the old inventory numbers while the Santangelo collection still retains the old numbers of the Heydemann catalogue unchanged.

The list below gives the old Heydemann numbers and their new equivalents as far as it is possible to ascertain them.

2410 = 81339	2883 = Inv. 2045	3129 = 81543	3192 = Inv. 1328
2419 = 81675	2951 = 82446	3137 = Inv. 1361	3385 = 81515
2421 = 81672	3081 = 81486	3139 = Inv. 1340	RC. 138 = 86063
2422 = 81669	3087 = 81490	3150 = Inv. 1350	RC. 153 = 86312
2611 = 81315	3089 = 81535	3152 = 81301	RC. 163 = 86094
2615 = 81329	3098 = 81481	3161 = 81325	RC. 239 = 86496
2638 = 81333	3125 = 81487	3182 = 81516	

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Naples, Museo Nazionale (*continued*).  
 81543 (3129) Berlin Amphora P. 26.  
 81669 (2422) Kleophrades 30.  
 81672 (2421) Niobid P. 23.  
 81675 (2419) New York Centauro-  
   machy P. 2.  
 82446 (2951) Karlsruhe Pelike P. 7.  
 86063 (R.C. 138) Briseis P. 12.  
 86094 (R.C. 163) Berlin Amphora P. 29.  
 86312 (R.C. 153) Myson 11.  
 86496 (R.C. 239) Aison 5.  
 Inv. 1328(3192) Berlin Amphora P. 28.  
 Inv. 1340 (3139) Pan P. 31.  
 Inv. 1359 (3150) Berlin Amphora P. 79.  
 Inv. 1361 (3137) Berlin Amphora P. 27.  
 Inv. 2045 (2883) Talos P. 2.  
   SA 28 Altamura P. 14.  
   SA 192 Pan P. 33.  
   SA 197 Altamura P. 15.  
   SA 199 Niobid P. 24.  
   SA 205 Pan P. 34.  
   SA 249 Eucharides P. 12.  
   SA 269 Makron 76.  
   SA 281 Lykaon P. 5.  
   SA 311 Meidias 32.  
   SA 316 Meidias 33.  
   SA 700 Makron 77.  
   SA 701 Altamura P. 16.

For the following the new numbers have  
 not been ascertained.

(2201) Eucharides P. 11.  
 (2296) Meidias 31.  
 (2609) Paidikos 10.  
 (2627) Tleson 1\*.  
 (3030) Oreibelos 13.  
 (3095) Yale Oinochoë P. 5.  
 (3097) Louvre G 187 P. 10.  
 (3155) Dutuit Oinochoë P. 8.  
 (3156) Girgenti Krater P. 9.  
 (3176) Providence P. 20.

No number:

Bologna Aegisthus P. 6.  
 Pan P. 30, 32.

Naples, Gabinetto Segreto.  
 Epiktetos 38.

Naples, Stevens Coll.  
 Providence P. 21.

New Haven, Conn., Yale University Coll.

133 Berlin Amphora P. 30.  
 134 Boston Phiale P. 25.  
 143 Yale Oinochoë P. 6.  
 144 Bowdoin Pyxis P. 36.  
 146 Yale Lekythos P. 14.  
 152 Meidias 34.  
 158 Orchard P. 3.  
 164 Brygos 73.  
 165 Yale 165 P. 8.  
 169 Cerberus Plate P. 4.  
 170 Cerberus Plate P. 5.

New York, Metropolitan Museum.

06.1021.90 Bowdoin Pyxis P. 37.  
 06.1021.99 Nikoxenos P. 7.  
 06.1021.114 Providence P. 22.  
 06.1021.116 Lykaon P. 6.  
 06.1021.140 New York Centauroma-  
   chy P. 3.  
 06.1021.149 Orchard P. 7.  
 06.1021.152 Seesaw P. 13.  
 06.1021.167 Penthesilea P. 28.  
 06.1021.173 Louvre Centauiromachy  
   P. 7.  
 06.1021.176 Villa Giulia P. 24.  
 06.1021.177 Euaion P. 16.  
 06.1021.185 Chrysis Hydria P. 3.  
 06.1021.188 Brygos 74.  
 06.1021.190 Chicago Stamnos P. 10.  
 06.1021.192 Chicago Stamnos P. 11.  
 06.1021.196 Meidias 35.  
 06.1079 Penthesilea P. 29.  
 06.1133 L.L.L. 14.  
 06.1152 Makron 78.  
 07.286.36 Penthesilea P. 30.  
 07.286.44 Yale Lekythos P. 14 *bis*.  
 07.286.47 Hegesiboulos 2\*.  
 07.286.48 L.L.L. 15.  
 07.286.49 Makron 79.  
 07.286.67 Providence P. 23.  
 07.286.69 Berlin Amphora P. 31.  
 07.286.70 Brussels Oinochoë P. 5.  
 07.286.73 Myson 13.  
 07.286.74 Orchard P. 8.  
 07.286.78 Eucharides P. 13.  
 07.286.79 Kleophrades 31.  
 07.286.81 Meletos P. 9.  
 07.286.84 Niobid P. 25.

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## New York, Metropol. Mus. (*continued*)

- 07.286.86 Niobid P. 26.
- 08.258.23 Boston Phiale P. 26.
- 08.258.57 Hieron 17\*.
- 08.258.58 Kleophrades 32.
- 09.221.40 Meidias 62.
- 09.221.43 Brygos 75.
- 09.221.47 Euergides 26.
- 09.221.48 Epeleios P. 4.
- 10.210.14 Pan P. 36.
- 10.210.18 Oltos 30.
- 10.210.19 Berlin Amphora P. 32.
- 11.212.7 Syleus P. 7.
- 12.229.12 Kalliope P. 3.
- 12.229.13 Harrow Oinochoë P. 16.
- 12.231.1 Hieron 18\*.
- 12.231.2 Euphronios 8\*.
- 12.234.5 Brygos 76.
- 13.227.16 Dutuit Oinochoë P. 9.
- 13.233 Kleophrades 33.
- 14.146.2 Psiax 3\*.
- 15.27 Girgenti Krater P. 10.
- 15.166 Meidias 63.
- 16.52 Meidias 36.
- 16.72 Pan P. 36 *bis*.
- 18.74.1 Oreibelos 14.
- G. R. 567 L.L.L. 16.
- G. R. 573 Makron 80.
- G. R. 575 L.L.L. 17.
- G. R. 577 Brygos 77.
- G. R. 578 Geras P. 5.
- G. R. 579 Niobid P. 27.
- G. R. 581 Pamphaios 30.
- G. R. 585 Pan P. 35.
- G. R. 597 Penthesilea P. 31.
- G. R. 611 Nausikaa P. 7.
- G. R. 1047 Penthesilea P. 32.
- G. R. 1120 Makron 81.
- G. R. 1243 Meidias 37.
- G. R. 1244 Bologna Boreas P. 8 *bis*.

Coll. of Mr. Albert Gallatin (on loan),  
Penthesilea P. 32 *bis*.

## Norwich, Castle Museum.

- 9.36.96 Hermonax 18.

## Odessa, Museum.

- Epiktetos 15\*.
- Meidias 38.

## Odessa, Museum (*continued*)

Oltos 31.

Psiax 4\*.

## Orvieto, Faina Coll.

- 33 Tyszkiewicz P. 12.
- 36 Makron 82.
- 37 Brygos 79.
- 39 Paris Gigantomachy P. 17
- 44 Onesimos 15.
- 45 Bald-Head P. 2.
- 60 Douris 81 *bis* (*v. add.*).
- 62 Ambrosios P. 11.
- 64 Andokides 13.
- 65 Villa Giulia P. 25.
- 66 Hermonax 3\*.
- 67 Altamura P. 17.
- 97 Epiktetos 16\*.
- 101 Apollodoros 6.
- 114 Pamphaios 14\* *bis*.
- 148 Pistoxenos 2\* *bis*.
- 171 Euergides 27.
- ? Troilos P. 7.

## Orvieto, Museo Civico. (Cardella numbers in parentheses.)

- 1040 (194) Syriskos 10b.
- 1045 (193) Syriskos 10a.
- 1049 (290) Oltos 32.
- 1051 (163) Brygos 78.

## Oxford, Ashmolean Museum.

- 270 Telephos P. 9.
- 273 Kleophrades 33 *bis*.
- 274 Berlin Amphora P. 79 *bis*.
- 275 Berlin Amphora P. 80.
- 276 Boston Phiale P. 28.
- 277 Providence P. 23 *bis*.
- 280 Niobid P. 28.
- 281 Kleophon P. 7.
- 282 Pan P. 37.
- 283 Geras P. 6.
- 289 Lykaon P. 7.
- 291 Berlin Amphora P. 81.
- 292 Yale Oinochoë P. 7.
- 297 Yale Lekythos P. 15.
- 300 Colmar P. 9.
- 301 Makron 83.
- 302 Panaitios P. 57.
- 310 Euphronios 28.
- 312 Pan P. 38.

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- 315 Eucharides P. 14.
- 316 Nikon P. 7.
- 317 Providence P. 24.
- 319 Paris Gigantomachy P. 18.
- 324 Achilles P. 24.
- 327 Aischines P. 2.
- 515 Oltos 33.
- 516 Oltos 34.
- 520 Epiktetos 39.
- 523 Villa Giulia P. 26.
- 524 Villa Giulia P. 27.
- 531 Oreibelos 15.
- 535 Villa Giulia P. 28.
- 536 Aischines P. 3.
- 537 Eretria Epinetron P. 6.
- 551 Meidias 39.
- 561 Myson 14.
- 564 Bowdoin Pyxis P. 38.
- 616 Ambrosios P. 12.
- 618 Euaion P. 17.
- 619 Chicago Stamnos P. 12.
- 620 Tyszkiewicz P. 13a-b.
- 625 Tyszkiewicz P. 13.
- 631 Makron 84.
- 1912.39 Syrkos 11.
- 1912.1165 Berlin Amphora P. 33.
- 1913.146 Tyszkiewicz P. 13.
- 1914.8 Bowdoin Pyxis P. 39.
- 1914.9 Karlsruhe Pelike P. 8.
- 1914.16 Chicago Stamnos P. 13.
- 1914.729 Onesimos 17.
- 1914.730 Achilles P. 25.
- 1914.731 Troilos P. 8.
- 1914.734 Louvre G 187 P. 11.
- 1916.5 Karlsruhe Pelike P. 9.
- 1916.13 Kalliope P. 4.
- 1916.15 Karlsruhe Pelike P. 9 *bis*.
- 1916.18 Polygnotos 16 *bis*.
- G 136.36 Nikoxenos P. 8a.
- G 138.40 Nikoxenos P. 8b.

### No number:

- Ambrosios P. 12 *bis* (*v. add.*).
- Boston Tithonos P. 6 *bis* (*v. add.*).
- Brygos 5\*.
- Douris 82, 82 *bis* (*v. add.*).
- Pan P. 39.

## Oxford, formerly in Biscoe Coll. (now in possession of Hon. M. Brooke, *v. Tarporley*).

- Berlin Amphora P. 82.
- Dr. Conybeare's Coll.
- Achilles P. 26.

## Palermo, Museo Nazionale.

- 3 Providence P. 26.
- 5 Hermonax 20.
- 8 Providence P. 27.
- 39 Boston Phiale P. 29.
- 42 Pan P. 41.
- 158 Hermonax 19.
- 159 Providence P. 25.
- 164 Altamura P. 18.
- 275 Syleus P. 8.
- 807 Bowdoin Pyxis P. 42.
- 1106 Meidias 40.
- 1107 Euaion P. 21.
- 1109 Chicago Stamnos P. 14.
- 1279 Paris Gigantomachy P. 19.
- 1471 Makron 86.
- 1480 Onesimos 18.
- 1503 Berlin Amphora P. 34.
- 1518 Oltos 35.
- 2351 Epiktetos 40.
- 2554 Pan P. 40.
- 2637 Nikon P. 8.

### No number:

- Andokides 3\*.
- Berlin Amphora P. 35a-b,  
36, 82 *bis*.
- Boston Phiale P. 30-33.
- Bowdoin Pyxis P. 40-41.
- Chachrylion 9\*.
- Douris 82 *ter* (*v. add.*).
- Iliupersis P. 2.
- Makron 85-86.
- Myson 15.
- Niobid P. 29.
- Oltos 37.
- Seesaw P. 14-15.

## Paris, Cabinet des Médailles (Bibliothèque Nationale).

- 335 Chelis 4\*.
- 357 Achilles P. 27.
- 359 Providence P. 28.



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- 361 Nikon P. 9.
- 363 Meletos P. 10.
- 365 Providence P. 29.
- 366 Charmides P. 7.
- 367 Providence P. 30.
- 368 Providence P. 31.
- 372 Achilles P. 28.
- 375 Boston Phiale P. 34.
- 385 Kleophrades 34.
- 386 Berlin Amphora P. 37.
- 391 Geras P. 7.
- 392 Providence P. 32.
- 393 Ethiop Pelike P. 6.
- 394 Chicago Stamnos P. 15.
- 414 Seesaw P. 16.
- 415 Geras P. 8.
- 418 Syriskos 12.
- 419 Kleophrades 35.
- 420 Kleophrades 35 *bis*.
- 424 Hektor P. 4.
- 425 Niobid P. 30.
- 439 Berlin Amphora P. 83.
- 440 Syleus P. 9.
- 441 Berlin Amphora P. 83 *bis*.
- 443 Niobid P. 31.
- 444 Nausikaa P. 8.
- 460 Niobid P. 32.
- 489 Hermonax 21.
- 509 Epiktetos 17\*.
- 510 Epiktetos 18\*.
- 517 *bis* Epiktetos 41.
- 521 Colmar P. 10.
- 523 Panaitios P. 58.
- 526 Euphronios 9\*.
- 535 Kleophrades 2\*.
- 536 Kleophrades 36.
- 537 Onesimos 19.
- 538 Onesimos 20.
- 539 Douris 83.
- 540 Douris 83 *bis*.
- 542 Douris 84.
- 543 Douris 85.
- 544 Douris 86.
- 556 Paris Gigantomachy P. 20.
- 558 Hieron 19\*.
- 559 Hieron 37 *bis*.
- 560 Makron 87.

## Paris, Cab. d. Méd. (*continued*).

- 561 Makron 88.
- 564 Makron 89.
- 565 Makron 90.
- 570 Brygos 6\*.
- 572 *bis* Paris Gigantomachy P. 21.
- 573 Brygos 80.
- 574 Brygos 80 *bis*.
- 576 Brygos 81.
- 583 Brygos 82.
- 603 Brygos 83.
- 604 Onesimos 21.
- 638 Paris Gigantomachy P. 22a.
- 659 Onesimos 22.
- 814 Penthesilea P. 33.
- 817 Euaion P. 18.
- 820 Penthesilea P. 34.
- 840 Penthesilea P. 35.
- 851 Epigenes 1\*.
- 863 Kleophrades 35 *ter*.
- No number:
- Epiktetos 42.
- Paris Gigantomachy P. 22b.

## Paris, Musée du Louvre.

- F 125 Nikosthenes 4\*.
- F 126 Oltos 38.
- F 127 Oltos 39.
- F 129 Skythes 8.
- F 203 Andokides 4\*.
- F 204 Andokides 14.
- G 1 Andokides 5\*.
- G 2 Pamphaios 16\*.
- G 3 Pamphaios 17\*.
- G 4 Hischylos 3\*.
- G 4 *bis* Hischylos 4\*.
- G 5 Epiktetos 19\*.
- G 6 Epiktetos 20\*.
- G 7 Epiktetos 21\*.
- G 8 Epiktetos 22\*.
- G 10 Epilykos 1\*.
- G 10 *bis* Epilykos 2\*.
- G 11 Skythes 9.
- G 12 Skythes 10.
- G 13 Skythes 11.
- G 15 Chelis 5\*.
- G 17 Oltos 40.
- G 18 Oltos 41.
- G 19 Oltos 42.



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- G 21 Euergides 29.
- G 22 Euergides 30.
- G 23 Oltos 43.
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- G 30 Euphronios 29.
- G 31 Euthymides 22.
- G 33 Euxitheos 2\*.
- G 34 Euxitheos 3.
- G 35 Chachrylion 10\*.
- G 36 Chachrylion 11\*.
- G 37 Chachrylion 12\*.
- G 38 Chachrylion 13\*.
- G 39 Chachrylion 14\*.
- G 40 Chachrylion 24 *bis*.
- G 41 Phintias 16.
- G 42 Phintias 17.
- G 43 Oltos 43 *bis*.
- G 44 Euthymides 23.
- G 46 Nikoxenos P. 9.
- G 47 Eucharides P. 15.
- G 48 Kleophrades 37.
- G 50 Kleophrades 38.
- G 53 Tyszkiewicz P. 14.
- G 55 Kleophrades 39.
- G 56 Berlin Amphora P. 38.
- G 60 Nikoxenos P. 10.
- G 61 Nikoxenos P. 11.
- G 66 Oltos 44.
- G 67 Cerberus Plate P. 6.
- G 70 Bowdoin Eye-kylix P. 5.
- G 71 Euergides 31.
- G 72 Ambrosios P. 13.
- G 82 Paidikos 11.
- G 83 Ambrosios P. 14.
- G 96 Euergides 32.
- G 103 Euphronios 10\*.
- G 104 Euphronios 11\*.
- G 105 Euphronios 12\* (Onesimos 1\*).
- G 106 Euphronios 30.
- G 107 Euphronios 31.
- G 108 Penthesilea P. 36.
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- G 112 Chachrylion 25.
- G 114 Copenhagen Amphora P. 9.
- G 115 Douris 19\*.

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- G 116 Douris 20\*.
- G 117 Douris 21\*.
- G 118 Douris 22\*.
- G 119 Douris 23\*.
- G 120 Douris 24\*.
- G 121 Douris 25\*.
- G 122 Douris 26\*.
- G 123 Douris 87.
- G 124 Douris 88.
- G 125 Douris 89.
- G 126 Douris 90.
- G 126 *bis* Douris 91.
- G 127 Douris 92.
- G 128 Douris 93.
- G 131 Douris 94.
- G 132 L.L.L. 18.
- G 133 L.L.L. 19.
- G 135 Colmar P. 11.
- G 136 Eucharides P. 16.
- G 137 Dutuit Oinochoë P. 10.
- G 138 Douris 95.
- G 139-140 Apollodoros 2\*.
- G 141 Hieron 20\*.
- G 142 Hieron 21\*.
- G 143 Hieron 22\*.
- G 144 Hieron 23\*.
- G 145 Hieron 24\*.
- G 146 Hieron 25\*.
- G 147 Makron 91.
- G 148 Makron 92.
- G 149 Makron 93.
- G 150 Makron 94.
- G 151 Brygos 7\*.
- G 152 Brygos 8\*.
- G 153 Makron 95.
- G 154 Brygos 84.
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- G 166 Berlin Amphora P. 39.
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- G 175 Berlin Amphora P. 41.
- G 181 Syleus P. 10.
- G 182 Troilos P. 9.
- G 184 Troilos P. 10.
- G 185 Berlin Amphora P. 42.
- G 186 Berlin Amphora P. 43.
- G 187 Louvre G 187 P. 13.
- G 188 *bis* Oreibelos 16.
- G 189 Oreibelos 17.
- G 190 Copenhagen Amphora P. 10.
- G 192 Berlin Amphora P. 84.
- G 196 Troilos P. 11.
- G 197 Myson 16.
- G 198 Berlin Amphora P. 85.
- G 198 *bis* Kleophrades 40 *bis*.
- G 199 Berlin Amphora P. 86.
- G 201 Berlin Amphora P. 44.
- G 202 Eucharides P. 18.
- G 203 Dutuit Oinochoë P. 11.
- G 204 Berlin Amphora P. 45.
- G 205 Boston Tithonos P. 7.
- G 207 Harrow Oinochoë P. 17.
- G 207 *bis* Harrow Oinochoë P. 18.
- G 208 Harrow Oinochoë P. 19.
- G 211 Charmides P. 8.
- G 213 Boston Tithonos P. 8.
- G 215 Harrow Oinochoë P. 20.
- G 216 Providence P. 33.
- G 217 Nikon P. 10.
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- G 219 Berlin Amphora P. 88.
- G 221 Eucharides P. 19.
- G 222 Harrow Oinochoë P. 21.
- G 224 Geras P. 9.
- G 225 Syleus P. 11.
- G 232 Syleus P. 12.
- G 233 Syleus P. 13.
- G 234 Geras P. 10.
- G 235 Kleophrades 41.
- G 237 Tyszkiewicz P. 15.
- G 239 Dutuit Oinochoë P. 12.
- G 240 Dutuit Oinochoë P. 13.
- G 243 Brussels Oinochoë P. 6.
- G 245 Makron 99.
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- G 252 Brygos 89.
- G 263 Onesimos 23.
- G 264 Makron 100.
- G 265 Briseis P. 13.
- G 266 Makron 101.
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- G 276 Douris 96.
- G 277 Makron 103.
- G 278 Briseis P. 14.
- G 287 Panaitios P. 60.
- G 288 Onesimos 24.
- G 293 Makron 104.
- G 296 Onesimos 25a.
- G 297 Onesimos 25b.
- G 298 Onesimos 25c.
- G 318 Douris 97.
- G 335 Nikon P. 11.
- G 336 Hermonax 4\*.
- G 341 Niobid P. 34.
- G 342 Altamura P. 19.
- G 343 Niobid P. 35.
- G 344 Villa Giulia P. 29.
- G 345 Nausikaa P. 9.
- G 346 Oreibelos 18.
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- G 361 Louvre Centauromachy P. 8.
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- G 368 Yale Oinochoë P. 8.
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- G 370 Providence P. 34.
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- G 378 Dwarf Pelike P. 4.
- G 382 Penthesilea P. 37.
- G 383 Penthesilea P. 38.
- G 385 Telephos P. 11a.
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- G 401 Euaion P. 19.
- G 404 Villa Giulia P. 30.
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 G 426 Penthesilea P. 39.  
 G 431 Niobid P. 36.  
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 G 439 Brussels Oinochoë P. 7.  
 G 444 Achilles P. 29.  
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 CA 159 Altamura P. 20.  
 CA 254 Meidias 41.  
 CA 453 Kleophrades 42.  
 CA 487 Paidikos 1\*.  
 CA 1526 Sotades 6\*.  
 CA 1527 Skythes 12.  
 CA 1868 Apollodoros 2\*.  
 CA 1921 Pasiades 3\*.  
 CA 2182 Sokles 1\*.  
 MNB1320 Meidias 64.  
 MNB2040 Phintias 18.  
 MNC 736 Chachrylion 15\*.  
 N 3408 Meidias 42.  
 N 3415 Niobid P. 37.  
 S 1318 Makron 107.  
 S 1327 Douris 97 *bis* (v. *add.*).

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- S 1363 Euergides 34c.  
 S 1395 Euergides 34b.  
 S 1401 Euergides 33.  
 S 1403 Euergides 34a.  
 S 1427 Onesimos 25d.  
 S 1429 Onesimos 25e.  
 S 1677 Talos P. 3.  
 No number:  
 Douris 97 *ter* (v. *add.*).  
 Meidias 43.  
 Myson 17.  
 Sotades 13.

## Paris, Petit Palais.

- 325 Achilles P. 30.  
 328 Flying-Angel P. 5.  
 395 Dutuit Oinochoë P. 14.  
 No number:  
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 Colmar P. 12.  
 Onesimos 26.  
 Providence P. 35.

## Paris, Coll. of M. de la Cherlonie.

- Pan P. 42.  
 Coll. of Mme Dzialynska.  
 Sotades 5\*.  
 Coll. of M. Théodor Reinach.  
 Douris 27\*.

## Parma, Museo di Antichità.

- Oltos 45.

## Perugia, Museo Municipale.

- 1170 Euphronios 13\*.

## Petrograd, Hermitage Museum.<sup>1</sup> (Stephani numbers in parentheses.)

- 601 (1637) Douris 98.  
 603 (1593) Flying-Angel P. 6.  
 604 (1601) Flying-Angel P. 7.

<sup>1</sup> The numbers of the Hermitage vases have recently been changed. The table below gives the new numbers for those employed in the Stephani catalogue.

360 = 679	1273 = 797	1534 = 703	1605 = 609	1640 = 605	1688 = 710
407 = 680	1274 = 765	1535 = 767	1614 = 659	1641 = 640	1692 = 803
828 = 646	1357 = 642	1536 = 713	1616 = 825	1642 = 606	1711 = 804
830 = 649	1397 = 791	1538 = 627	1624 = 624	1650 = 755	1712 = 641
850 = 652	1428 = 809	1588 = 628	1626 = 801	1670 = 644	1714 = 806
859 = 655	1455 = 727	1590 = 802	1628 = 697	1671 = 696	1716 = 854
888 = 656	1456 = 613	1593 = 603	1632 = 717	1672 = 700	1723 = 637
892 = 650	1528 = 635	1597 = 750	1634 = 714	1674 = 609	1732 = 701
1207 = 639	1531 = 643	1600 = 638	1636 = 774	1676 = 732	1784 = 707
1208 = 619	1532 = 607	1601 = 604	1637 = 601	1680 = 769	1786 = 777
1271 = 766	1533 = 674	1602 = 632	1638 = 612	1683 = 731	

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- 605 (1640) Harrow Oinochoë P. 22.
- 606 (1642) Harrow Oinochoë P. 23.
- 607 (1532) Harrow Oinochoë P. 24.
- 609 (1605) Kleophrades 43.
- 611 Alkimachos P. 11.
- 612 (1638) Berlin Amphora P. 48 *bis*.
- 613 (1456) Kleophrades 44.
- 615 Panaitios P. 33.
- 619 (1208) Flying-Angel P. 8.
- 622 Nikoxenos P. 13.
- 623 Nikoxenos P. 14.
- 624 (1624) Euthymides 24.
- 626 Nikoxenos P. 12.
- 627 (1538) Pan P. 45.
- 628 (1588) Berlin Amphora P. 47.
- 629a Chrysis Hydria P. 4.
- 632 (1602) Myson 18.
- 635 (1528) Berlin Amphora P. 90.
- 637 (1723) Foundry P. 17.
- 638 (1600) Altamura P. 22.
- 639 (1207) Altamura P. 23.
- 640 (1641) Providence P. 36.
- 641 (1712) Louvre G 187 P. 15.
- 642 (1357) Eucharides P. 20.
- 643 (1531) Tyszkiewicz P. 16.
- 644 (1670) Euphronios 14\*.
- 645 Epiktetos 23\*.
- 646 (828) Pamphaios 18\*.
- 647 Hermaios 4\*.
- 649 (830) Hieron 26\*.
- 650 (892) Paris Gigantomachy P. 23.
- 651 Panaitios P. 61.
- 652 (850) Makron 108.
- 655 (859) L.L.L. 20.
- 656 (888) Onesimos 26 *bis*.
- 658 Telephos P. 12.
- 659 (1614) Makron 109.
- 663 Foundry P. 18.
- 670 Pan P. 46.
- 672 Bowdoin Pyxis P. 44.
- 673 Bowdoin Pyxis P. 45.
- 674 (1533) Bowdoin Pyxis P. 46.
- 679 (360) Brygos 90.
- 680 (407) Brygos 91.
- 696 (1671) Hermonax 27.
- 697 (1628) Berlin Amphora P. 48.
- 699 (1674) Hermonax 28.

## Petrograd, Hermit. Mus. (*continued*).

- 700 (1672) Hermonax 29.
  - 701 (1732) Providence P. 37.
  - 703 (1534) Meletos P. 12.
  - 707 (1784) Polygnotos 18.
  - 710 (1688) Achilles P. 31.
  - 713 (1536) Achilles P. 33.
  - 714 (1634) Boston Phiale P. 37.
  - 717 (1632) Boston Phiale P. 38.
  - 727 (1455) Hermonax 30.
  - 731 (1683) Lykaon P. 8.
  - 732 (1676) Deepdene Pelike P. 6.
  - 750 (1597) Aischines P. 4.
  - 755 (1650) Niobid P. 38.
  - 765 (1274) Altamura P. 24.
  - 766 (1271) Berlin Nike Hydria P. 4.
  - 767 (1535) Achilles P. 32.
  - 769 (1680) Polygnotos 17.
  - 774 (1636) Kleophon P. 8.
  - 777 (1786) Yale Oinochoë P. 9.
  - 791 (1397) Louvre Centauromachy P. 12.
  - 797 (1273) Girgenti Krater P. 14.
  - 801 (1626) Girgenti Krater P. 13.
  - 802 (1590) Louvre Centauromachy P. 11.
  - 803 (1692) Hermonax 31.
  - 804 (1711) Hermonax 32.
  - 805 Hermonax 33.
  - 806 (1714) Villa Giulia P. 33.
  - 807 Altamura P. 25.
  - 809 (1428) Kleophon P. 9.
  - 810 Kleophon P. 10.
  - 825 (1616) Telephos P. 13.
  - 854 (1716) Villa Giulia P. 34.
  - Inv. 14119 Iliupersis P. 3.
  - Inv. 14611 Epiktetos 43.
- It has been impossible to obtain the equivalents for the following Stephani numbers.
- (856) Pothos P. 7.
  - (1275) Phintias 19.
  - (1461) Hermonax 34.
  - (1529) Girgenti Krater P. 15.
  - (1592) Villa Giulia P. 32.
  - (1790) Xenotimos 1\*.
  - (1807) Meidias 44.
  - (2072) Yale Lekythos P. 16.

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(2163) Orchard P. 9.

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45 *ter*.

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Nausikaa P. 10.

Niobid P. 39, 40.

Oreibelos 19.

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## Petrograd, Stieglitz Museum.

Hermonax 36.

Pamphaios 19\*, 30 *bis*.

## Petrograd, Davidoff Coll.

Douris 28\*.

## Russian Archaeological Society.

Hermonax 35.

Chachrylion 15\* *bis*.

Louvre G 187 P. 16.

## Shuvaloff Coll.

Seesaw P. 19.

## Stroganoff Coll.

Berlin Nike Hydria P. 5.

Douris 99.

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## Philadelphia, Academy of Natural Sciences.

Penthesilea P. 50.

## Memorial Hall.

82.59 Providence P. 38.

82.68 Penthesilea P. 49.

99.204 Kleophrades 45.

## University Museum.

2440 Penthesilea P. 44.

2444 L.L.L. 21.

2445 Brygos 92.

2448 L.L.L. 22.

2465 Flying-Angel P. 9.

2495 Penthesilea P. 45.

2496 Penthesilea P. 46.

2515 Makron 110.

3436 Penthesilea P. 47.

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4842 Eucharides P. 21.

4871 Colmar P. 13.

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5466 Altamura P. 26.

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## Providence, R. I. School of Design.

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## Reggio di Calabria, Museo Civico.

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Niobid P. 40 *bis*.

Syleus P. 13 *bis*.

## Richmond, Coll. Sir Frederick Cooke.

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Bologna Boreas P. 9.

Paris Gigantomachy P. 24.

Louvre G 187 P. 17.

## Rome, Antiquarium.

Brussels Oinochoë P. 8.

## Museo Barracco.

231 Berlin Amphora P. 49.

## Castellani Coll.

35 Kleophrades 46.

78 Tyszkiewicz P. 17.

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95 Ambrosios P. 15.

96 Hermonax 5\*.

108 Harrow Oinochoë P. 25.

161 Niobid P. 41.

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490 Berlin Amphora P. 93.

491 Providence P. 45.

494 Berlin Nike Hydria P. 6.

495 Troilos P. 13.

496 Kleophrades 47.

497 Berlin Amphora P. 51.

498 Euaion P. 22.

500 Syleus P. 14.

502 Eucharides P. 22.

504 Hermonax 37.

521 Hektor P. 6.

522 Lykaon P. 9.

525 Eretria Epinetron P. 7.

541 Douris 100.

545 Douris 101.

546 Makron 111.

550 Brygos 93.

559 Sotades 14.

569 Syriskos 13.

571 Penthesilea P. 51.

573 Colmar P. 14.

574 Brygos 94.

576 Brygos 95.

577 Brygos 96.

578 Douris 102.

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585 Euaion P. 24.

586 Onesimos 29.

587 Makron 112.

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867 Brygos 96 *bis*.

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1044 (1796o) Myson 21.

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2382 (1793g) Talos P. 4.

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3577 (1793h) Onesimos 30.

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- Douris 103.
- Euphronios 15\*.
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- 2407 Bowdoin Pyxis P. 54.
- 2408 Bologna Boreas P. 11.
- 9318 Tyszkiewicz P. 21.
- 12781 Pan P. 51.
- 14564 Boston Phiale P. 40.
- 15076 Syriskos 16.
- 15408 Pan P. 50.
- 15709 Myson 24.
- 17249 Telephos P. 14.
- 17250 Briseis P. 15.
- 19859 Achilles P. 38.
- 19860 Briseis P. 16.
- 19865 Yale Lekythos P. 19.
- 19866 Bowdoin Pyxis P. 47.
- 19867 Bowdoin Pyxis P. 48.
- 19878 Nikon P. 12.
- 19880 Aischines P. 5.

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- 19894 Achilles P. 37a.
- 20065 Myson 22.
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- 20100 Bowdoin Pyxis P. 49.
- 20533 Nausikaa P. 13.
- 20536 Dutuit Oinochoë P. 15.
- 20537 Boston Phiale P. 39.
- 20542 Villa Giulia P. 40.
- 21119 Yale Lekythos P. 20.
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- 21197 Boston Tithonos P. 9.
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- 21760 Bowdoin Pyxis P. 55.
- 21847 Yale Lekythos P. 18.
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<sup>1</sup> I have been unable to discover whether Hauser's collection is still in Stuttgart or in Leipzig.



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- 332 Flying-Angel P. 10.
- 333 Euthymides 25.
- 334 Berlin Amphora P. 96.
- 335 Pan P. 52.
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- 339 Yale Lekythos P. 21.

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- 319 Berlin Amphora P. 55.
- 323 Villa Giulia P. 41.
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## CORRIGENDA

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#### PAGE

7. Achilles P. no. 30. On *A* read 'Diskobolos and trainer'.  
10. Agathon. Read 'Are' for Ares.  
69. Berlin Amphora P. no. 73. For 35 k read '35 h'.  
73. Berlin Amphora P. no. 94. On *A* and *B* read 'Assemblage of gods'.  
102. Briseis P. no. 7. Height should be '0.34'.  
298. Epigenes. On *A* read KVMOOEA for KVMAOEA.  
318. Epiktetos, no. 14. Height should be '0.091'.  
408. Euphronios, no. 23. Read TOX $\leq$ API $\leq$  for TOK $\leq$ API $\leq$ .  
440. Euthymides, no 10. For h. read 'd.'  
457. Flying-Angel P. no. 12. Read ΓΑΙ $\xi$  for ΡΑΙ $\xi$ .

### VOL. II

256. Oltos, no. 25. Add ANAKPEON on *B*.  
292. Pamphaios, note. Read 'pede' for fede.

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